Saturday Review

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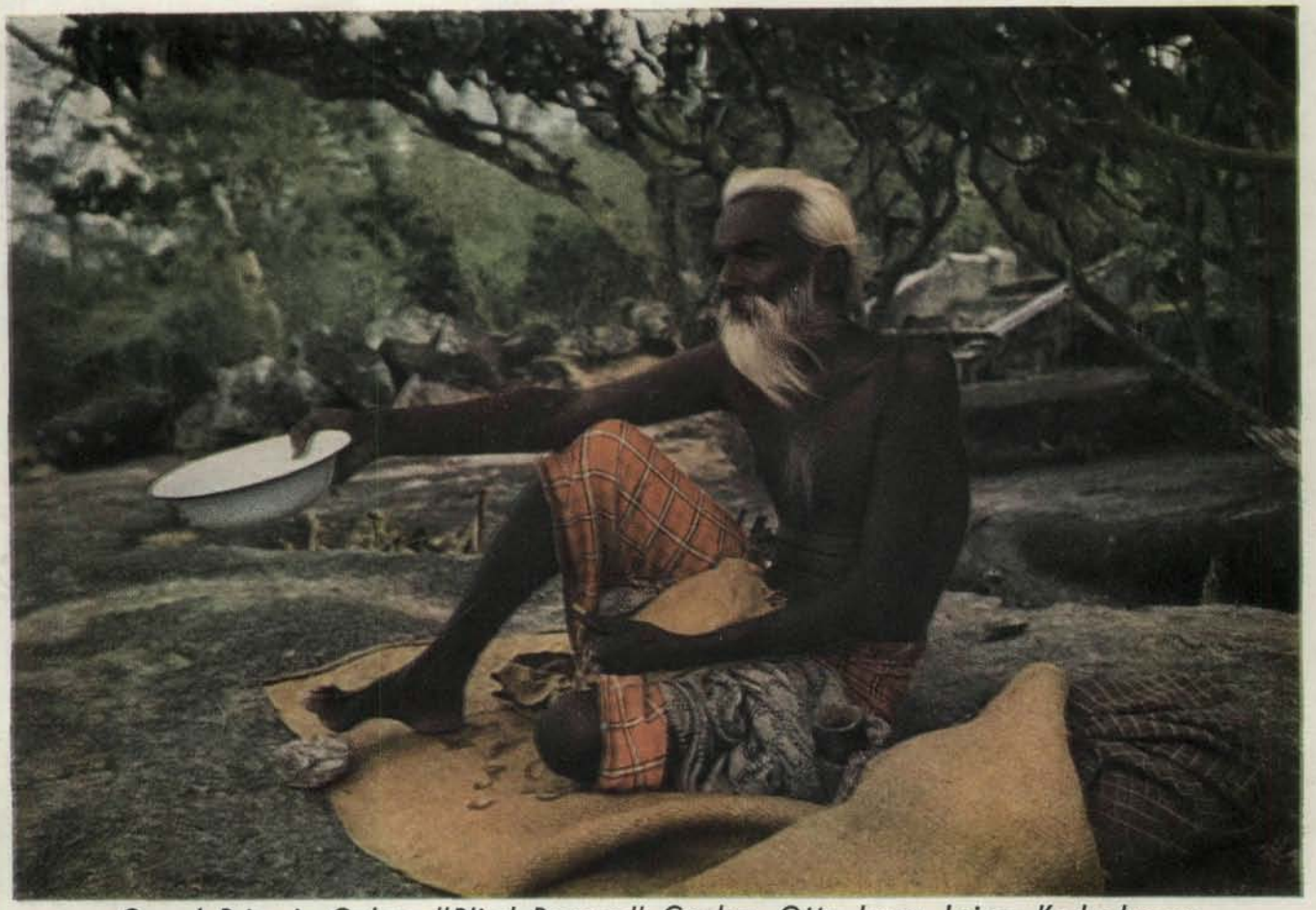

Grand Prize in Color—"Blind Beggar," Ceylon, Otto Lang, Leica, Kodachrome.

U.S. PASSPORT POLICY—TWO VIEWS

Joseph N. Welch & The U.S. State Department

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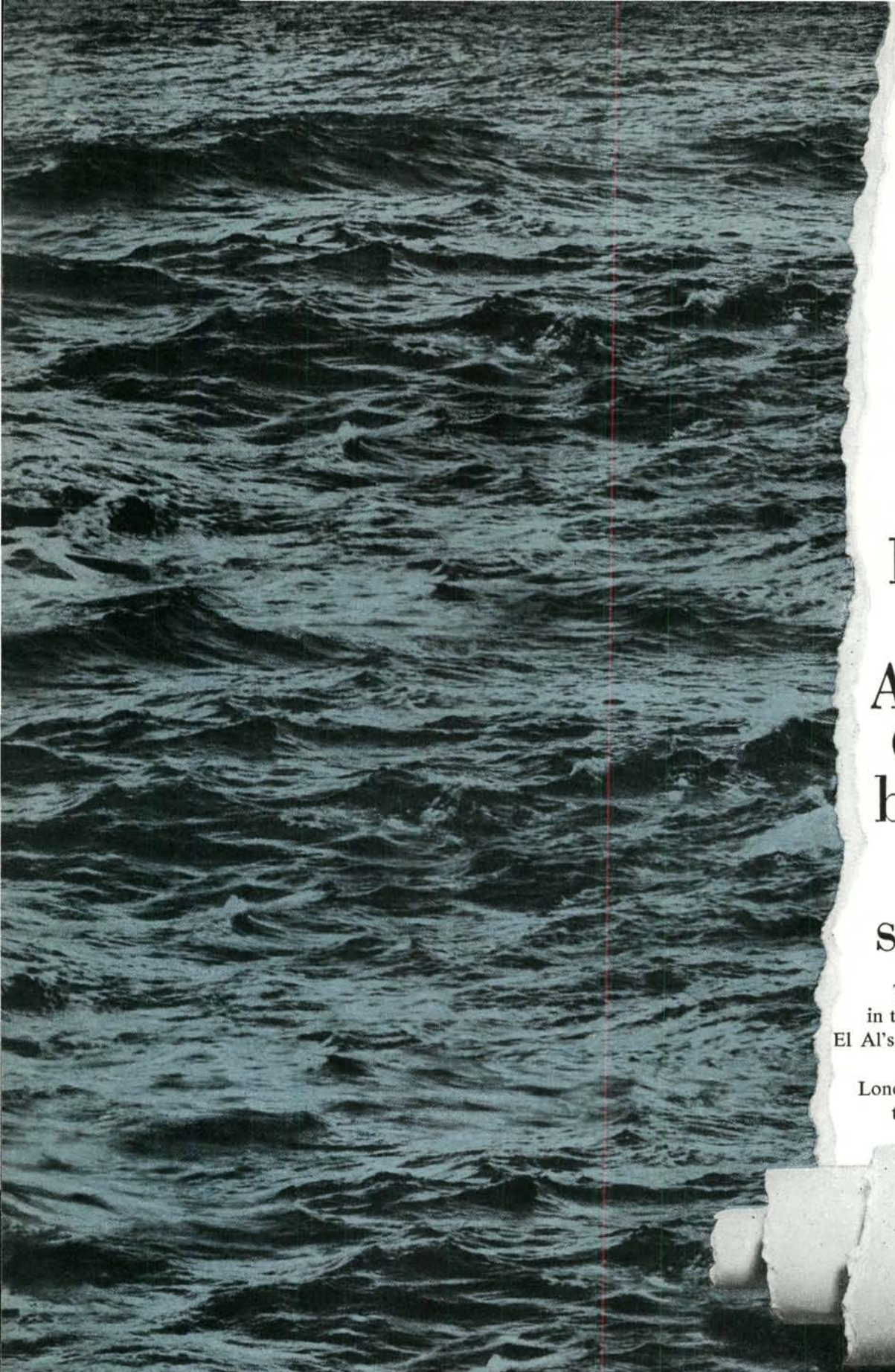

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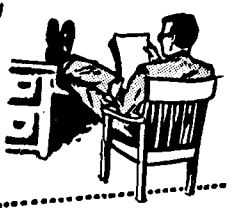
Editor at Large



I have written before of the trade reviewers, that group of valiant men and women, who, with their staffs, read and evaluate for bookstores the forthcoming books of each month.

One of the best is *The Retail Bookseller's* Francis Ludlow who sits out in Hillside, N. J. and each month selects one book out of all he has read as his "Editor's Choice." Last May he chose Ronald Hardy's novel, "Kampong," which was later postponed by Doubleday, and has just been published.

Mr. Ludlow said of this book, which is set in Java: "The activities of the medical group, a World Health Organization team drawn from pure research into desperate efforts to stop a cholera epidemic, have the fascination that made 'Arrowsmith' and 'The Citadel' so popular."

I honor Mr. Ludlow for his choice, because "Kampong" is by no means an easy "popular" book. It is a moving, tormenting story which kept me awake for at least two nights after I had read it. It is not pleasant, it is not pretty; and if most fiction is "escape" reading, then "Kampong" represents escape *into*, not *from* something.

It is not a book I would recommend casually to every reader. But for those who would like, in addition to a compelling story, an important commentary on the workings of one of the new world organizations, as well as a picture of continuing conflicts between Indonesian patriots and those who would return to Dutch rule, this book is indeed an "Editor's Choice." If you read it, I feel sure you will agree with Mr. Ludlow for picking it.

L. L. Day

EDITOR-AT-LARGE

Ronald Hardy's "Kampong" ($3.95) is published by Doubleday & Company, 575 Madison Avenue, New York 22, N. Y., also publishers of "Mist Over Talla" ($3.00), a suspense novel set in Shropshire, by Audrey Erskine Lindop, which was Mr. Ludlow's December choice. Both books may be obtained from your own bookseller or from any of the 30 Doubleday Bookshops, one of which is located at 18 Adams Ave. West, Detroit, Michigan.

The Saturday Review

JANUARY 11, 1958

Cover Photograph: Otto Lang

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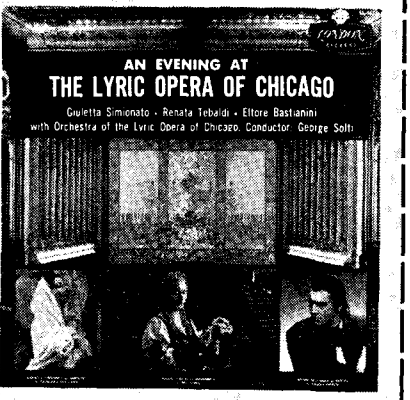
at the **LYRIC OPERA**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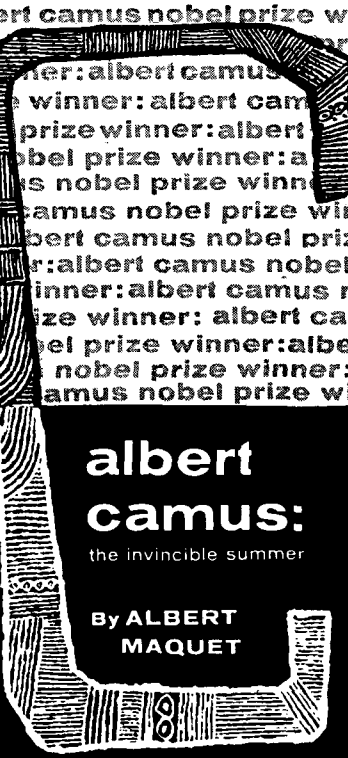

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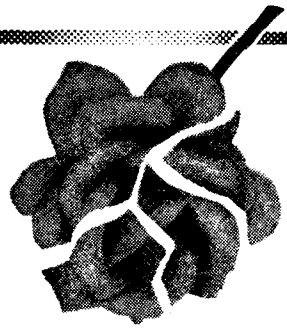

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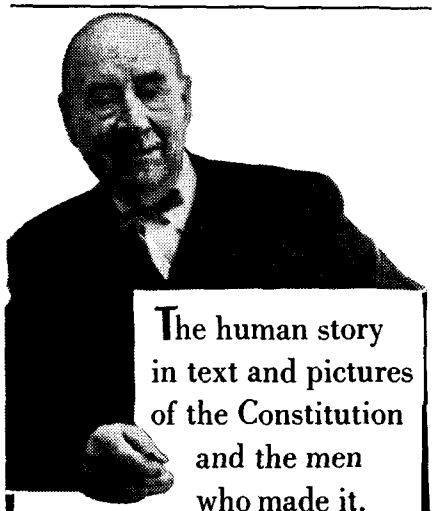

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TRADE Winds

"A WOMAN HATES to be put on a pedestal. It's a very uncomfortable place to stand."

Theodor Reik, the psychoanalyst, was speaking at lunch at the Algonquin, and on his words were riding distilled, compressed knowledge of over forty years as an analyst—many of them as Freud's closest associate. He is warm, compassionate, and radiant. He has an unerring capacity to slice through the jungle of psychiatric jargon, and to express its concepts in the language of the artist. His new book "Of Love and Lust" reflects this capacity—a fearless, nonshrinking approach to the two forces of life which puzzle, bewilder, baffle, confuse, and inspire everyone at one time or another.

"Romantic love has a certain affinity to insanity," he was saying. "But it is doomed to perish. Then a transformation must take place—affection and rapport move in to take over. It's a curious thing that man tends to idealize the woman he loves. Women rarely do that. They can usually love a man in spite of his faults. Women are greater realists.

"It's this idealization on the part of men which often gets them into trouble. As Anatole France said—'if men get too high a concept of themselves, they often become cruel. If they would recognize that mankind is only to a certain degree domesticated, they would be more tolerant, and less cruel'."

REIK DESCRIBES the medical and psychoanalytic professions as two groups digging in from each end of a tunnel. They will eventually meet in the middle, each bringing its contribution to the world, and finally joining with many solutions to the psychosomatic ills which plague us.

"Few people realize it," he said, "but Freud had a great deal of wit, and style in his language. Thomas Mann once praised his writing generously. As a Jew, Freud liked to tell Jewish jokes. He could laugh at himself. We once visited an analyst whose office held an enormous, over-sized couch. He nudged me, and said: 'Obviously for group therapy!'

"He would often say three things were impossible to fulfill completely: healing, educating, governing. He limited his goals in analytic treatment to bringing a patient to the point where he could *work* for a living, and learn to *love*. Work and love —these are the basics. Without them, there is neurosis."

REIK REGARDS analysis as a science—but at a certain point it becomes an art. "There is no difference between the conscious and the unconscious," Reik said. "But there *is* a difference between the conscious and the repressed. The repressed hatred of a sister—which the patient refuses to admit—comes back to him in the form of paralyzing symptoms. The repressed memory is like a noisy intruder being thrown out of the concert hall. You can throw him out, but he will bang on the door and continue to disturb the concert. The analyst opens the door and says, 'If you promise to behave yourself, you can come back in'."

REIK'S DIFFERENTIATION between a genuine anxiety and a psychotic anxiety is lucid and graphic. "If you see a snake coming toward you in a jungle, you have a right to be anxious. If you see it coming down Park Avenue, you're in trouble."

He likewise makes a clear differentiation between neurosis and psychosis. "A neurotic might have a compulsion neurosis to sterilize every chair with alcohol, or he couldn't sit. A psychotic could believe his bottom was made of glass, and therefore *he* couldn't sit."

In spite of his stature and experience, Reik's own two daughters make certain that his hat size remains the same.

Theodora, now married, said of him once: "My father's very intelligent in a dull way."

Miriam, now at Sarah Lawrence, said: "Only a dope would be interested in psychology!"

WHILE "OF LOVE AND LUST" is one of the most important recent books from the Farrar, Straus & Cudahy list, there is considerable other activity around the scrambled, lively offices of the firm. This yeasty house is now only in its twelfth year, but already has an imposing list of authors developed under the overall guidance of John Farrar, Chairman of the Board, Sheila Cudahy, Vice-President and Secretary, and Robert Giroux, Vice-President and Editor in Chief. They include T. S. Eliot, Edmund Wilson, Thomas Merton, François Mauriac, Alberto Moravia, Bernard Malamud, Francis Steegmuller, Mar-

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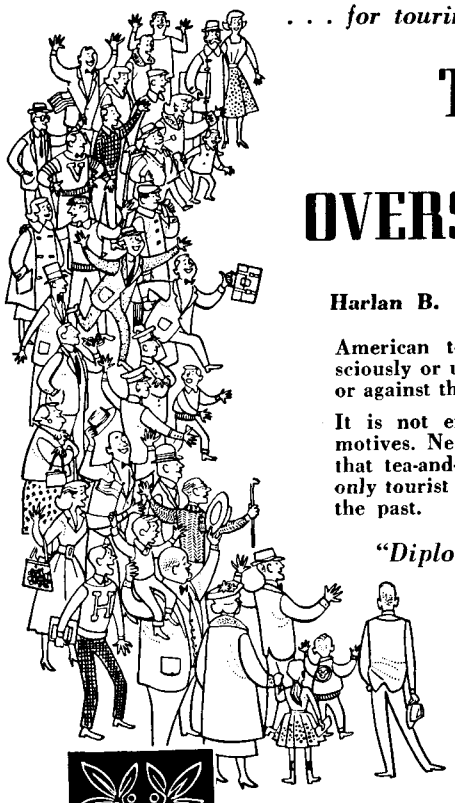

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THE ART *of* OVERSEASMANSHIP

Edited by

Harlan B. Cleveland & Gerard J. Mangone

American tourists need to realize that consciously or unconsciously they are "working for or against the United States in uncharted ways."

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guerite Yourcenar, Giovanni Guareschi, Gaylord Hauser, Paul Horgan, Mary McCarthy, Alec Waugh, Shirley Jackson, Nelson Algren, and Colette —among a long list of others. The house is publishing the full body of Colette's works, newly translated from the *Fleuron* edition of this sensitive and brilliant French author.

WHEN COLETTE died in 1954, a plaque was ordered by the city of Paris to be placed on the garden wall of her home. It reads: "Here lived, here died Colette, whose work is a window wide open on life."

We were able to catch a fleeting moment with Maurice Goudeket, Colette's widower, just before he flew back to Paris. Over a cup of coffee in the very un-Parisian Automat, we learned of his devotion to her, and to her artistry. She was in her late fifties when they married; he was seventeen years her junior. His book "Close to Colette" recounts a story of devotion and affection seldom equalled.

"Colette never really formed large, overall ideas about things," he said. "She was interested in the *particular*. She had love and respect for everything living. She was in touch with everything living. Her favorite authors were Balzac and Proust. She read and re-read them."

Colette was responsible for the selection of Audrey Hepburn, who starred in "Gigi" to such enthusiastic accolades from the critics. When Colette first saw her across a room, she turned excitedly to Goudeket and said: *"There's* our Gigi!"

FARRAR, STRAUS & CUDAHY owes a lot of its energy to its fireball president,

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A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 759 will be found in the next issue.

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Answer to Literary Crypt No. 758

Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.
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oger W. Straus, Jr. He is direct, ıtspoken, dynamic.

"We started the company on a capilization of $300,000," he said. "And e lived on raw nerve for awhile. ou couldn't do the same thing today r less than a million. But we've ɔen in the black for eight out of ır twelve years—and this year our ɔlume will be about a million and half. About a third of this will ɔme in from our back-list books—hich is the life blood of many pubshers.

"I believe in pushing the subsidiary ghts of every book we publish, and get pretty unpopular because I hold ıt for everything I can get for the ıthor. I hate like the devil to see ıthors starve between books, and ublishers would get better results half their novelists didn't have to ɔach school in East Overshoe, Aransas, to keep alive.

"A new publisher doesn't start with stable of Hemingways, Faulkners, ıd O'Haras—and we had to dig for urs. We made a flat deal with one undred and fifty literary scouts, and ıey screened every author here and broad—whether the publisher's logo ɔas Gesundheit & Co. or Literary lops, Inc. It's been a tough haul—ıd gratifying. But I'm not sure I'd ave the nerve to do it all over again."

ıE COMPANY has also the distinction f having the only trade book woman ales manager in the business—a right and distinguished lady by the ame of Kunegunde Josephina Sabina olch. Six salesmen—all male—work nder her. How did she feel toward ıem?

"I love 'em all," she said. "But I an out-cuss 'em all!"

And does she have any basic phiosophy of selling?

"It's unprintable," she said.

It was obvious, as Theodor Reik ıad said, that women do *not* like to ɔe put on a pedestal.

—JOHN G. FULLER.

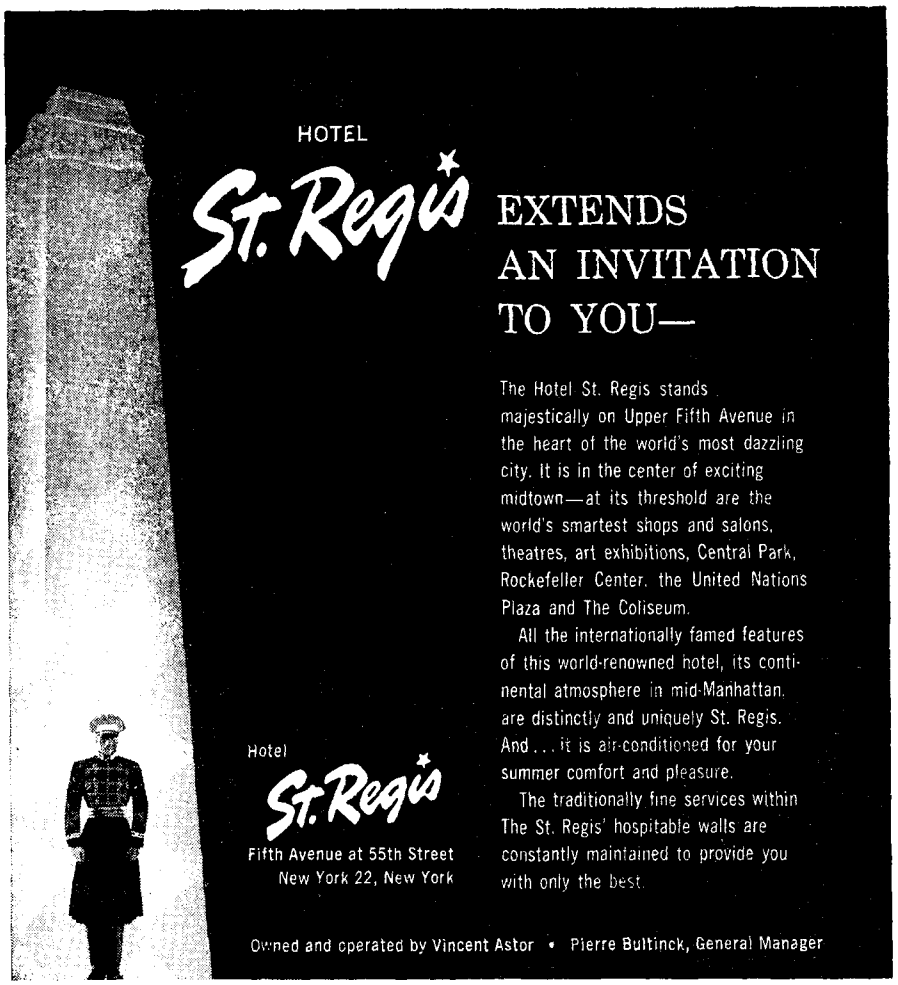
SOLUTION OF LAST WEEK'S

KINGSLEY DOUBLE-CROSTIC (No. 1241)

PETER FREUCHEN:

ESKIMO

The others knew very well what was on Arola's mind. Arola had moved so much with white men that he had acquired the habit of expressing his thoughts almost openly instead of just dropping a slight hint.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The Saturday Review
JANUARY 11, 1958

WHAT'S WRONG WITH U. S. PASSPORT POLICY?

1. A Citizen Criticizes

By JOSEPH N. WELCH

—Wide World.

A Boston lawyer and long a champion of human rights, Mr. Welch came into national prominence overnight during the televised Army-McCarthy hearings when, as attorney for the United States Army, he emerged as a witty, learned, amiable New England barrister. Since then he has continued to practice law and has re-entered television in a memorable series of discussions on the Constitution for Omnibus. On the editorial page, historian Henry Steele Commager supports Mr. Welch's views.

"I WANT in." "I want out."

How many times, as a child, I heard those words or used them myself. They were significant phrases, and had a dignity about them. They were the coins of diplomacy used by a small and very democratic group in a small and very democratic Iowa town. If I were a member of a group playing "One Old Cat" or "Run Sheep Run" and felt the urge to go fishing instead, I needed only to say "I want out." And if I came late, and found a game in progress, it was enough to say "I want in."

I am now a member of a much larger group. As an American citizen, I am a member of a very democratic civilization. I like America, and I particularly love Cape Cod, where I now live. But I also like to travel. Having been a free man since my youth, my natural approach to a custom house on the Canadian border, or a ship, or an airplane poised for overseas travel is a simple approach. It seems to me enough to say as I said in my youth, "I want out," and on my happy return I should be required only to say, "I want in."

Indeed, the right to travel freely would seem to me a proud badge of freedom, worthy of display on the lapel of every free man, and conspicuously missing from the roughly woven and ill-fitting lapel of all citizens of that part of the world which is not free. Russia is intensely preoccupied with keeping her citizens at home, and even escorting them home by force on occasions when they somewhat accidentally find themselves in a free country and unwilling to go home. A country even as large Russia must have some of the a pects of a prison if one cannot lea If my right to travel is restricted any degree, a freedom which I val is restricted to that precise degr and some tiny sensation of impriso ment is felt.

But I well know no freedoms a without some qualifications. I am fr to drive my car wherever I wish, b not at 100 miles an hour. I have gre freedom of speech, but I may not s my neighbor is a thief, if to say it to speak a falsehood. Freedom of t press does not carry with it the rig to print a libel.

Is there something about travel an individual which can make it significant from the standpoint of n tional safety that the Federal Gover ment should be allowed to cont travel by the passport device? I thi the answer is in the negative.

Let us take the most dramatic e ample of national interest. Let suppose that the FBI has a knov spy under surveillance and that t spy is an American citizen. Th suppose this person applies for passport to go to a country behi the Iron or Bamboo Curtain. Is it n good to be able to deny a passpo and stop him at the border?

Well, if it's good, it's not very goo A better way to do it—a far bett way—is to arrest the man and try hi in a court for treason, and really st his travel, and stop it for years forever. For denial of a passpo is a flimsy device not calculated

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event a resourceful man from cross-
g, let us say, the Mexican border,
d somehow working his way to
s destination.

But what shall we do if the FBI
s strong suspicions but insufficient
oof for an arrest or a conviction?
ace again the device is a flimsy one,
t to be relied on for safety, par-
ularly since the man will now
ow he is under suspicion.

But mere suspicion is itself no safe
sis on which to deny a fundamental
eedom. Suspicion in the bureau-
atic mind is easily aroused, and the
tizen is helpless when it comes to
fending himself against suspicion,
nce he is fighting shadows, and
adows that he is unable to identify.

A policy to deny passports to citi-
ns suspected of having Communist
anings or backgrounds sounds rea-
nably attractive, but who is to
cide what constitutes such a back-
ound, or how much of a Red taint
enough to refuse a passport? Is it
ssible, for instance, that a copy of
is article will one day be filed under
e letter "W," and be weighed as
me evidence that the writer should
e denied a passport? I hope not. But
a passport can be refused on sus-
cion, or on a whim of some civil
rvant, my right to travel is impaired,
at least threatened with impair-
ent.

We have recently seen two exam-
les of what can happen to our State
epartment when it really wishes to
eddle with freedom to travel. One
as the incident of the youths in
ussia who proposed to and did go
n to China. The other is the State
epartment's long continued policy of
efusing to allow American newsmen
-let alone anyone else—travel in
ed China.

I FIND neither instance reassuring,
r even sensible. Let us take the
andful of youths in Russia first. I
now nothing about them as indi-
iduals. I assume—please note the
ord *assume*—that these young peo-
le were far from being conservatives,
r they wouldn't have been in Russia
n the first place. But it is entirely
ossible to believe that the group
ontained serious-minded youths who
vished critically to examine and
tudy Russian institutions. Whatever
heir attitude, what harm could come
rom their learning about our enemy
irst-hand? If by some remote chance
hey laid eyes on a factory making
ullets, they should have been able
o distinguish between the group that
vould shoot the bullets and the group
hat would stop them. However dull
he American youths were on this

(*Continued on page* 65)

2. *The State Department Defends*

By RODERIC L. O'CONNOR

At thirty-six Mr. O'Connor is the head of the State Department's Bureau of Security and Consular Affairs of which the Passport Department is a subdivision. For three years he was administrative assistant to Secretary Dulles, and for a year and a half was Deputy Assistant Secretary of State for Congressional relations. He is a 1947 graduate of Yale Law School.

OUT of more than half a million passport applications made to the State Department last year, only about 450 were denied on substantive grounds. Only thirteen final denials were turn-downs on the ground of Communist activities.

Yet today the Department's role in the issuance of passports has become an issue of increasing controversy. The Department's traditional right to deny passports, either to certain individuals, or to all individuals for certain areas, has lately been challenged with growing frequency in the courts, and criticized in the press. In view of this controversy, I am glad to have the opportunity to explain briefly the Department of State's position with respect to passports, and the reasons behind that position.

The passport is a document which has long been in use among most of the countries of the world. It was originally a letter of introduction from a Chief of State requesting the authorities of one state to give due consideration to the citizen traveling from another state. The first mention of a passport in this sense occurs, in fact, in the Bible.

> Moreover, I said unto the King (of Persia), if it please the King, let letters be given me to the Governors beyond the river, that they may let me pass through 'til I come into Judah. *Nehemiah, Chapter 2, Verse 7.*

Today the passport is regarded as a document of identity and nationality. It has become in recent years under our laws a necessary document to allow the United States citizen to depart from the United States for travel outside the Western Hemisphere. It is also necessary under the laws of most foreign countries to have a passport in order to gain admittance to them. Thus, as a consequence of either the internal restrictions of our own laws on exit from or entry into the United States, or the restrictions imposed by foreign governments on travel across their borders, it is now a virtual impossibility for an American citizen to travel outside of the Western Hemisphere without a passport.

Because of its origin, the right of any government to grant, or withhold, a passport is recognized internationally. Our Secretary of State has had, since the early days of our Republic, the authority to issue passports or to restrict them. In fact, Congress enacted legislation in 1803 and in 1815 which dealt with the Secretary's issuance of passports. The basis of the present passport laws stems back to 1868. Most Secretaries of State have, at one time or another, exercised this right. It was not until recently that the Secretary's rights in this respect have been challenged in the courts.

The question now being debated is centered on the issue of the extent to which the Secretary of State has discretionary authority to deny passports to United States citizens who wish to travel abroad, or to issue passports which are restricted for travel in certain areas. I should like to clarify the Department's position on this issue.

THE Secretary's authority both to deny or restrict passports stems from his basic Constitutional powers in the conduct of foreign relations as well as from precedent and certain statutory authority. In denying passports to United States citizens, for reasons of national interest, the Secretary can base his denial on two general grounds. The first of these grounds is that the applicant is a member of the Communist Party; under Communist Party discipline, domination or control; or that his travel abroad is to assist knowingly the cause of international Communism. A recent decision in the Circuit Court of Appeals stated that:

> To that end the Secretary may refuse to permit an adherent of the Communist movement, clothed with American citizenship, from

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being present in places where he may readily create incidents or may assert statutory rights to activity on the part of this Government in his behalf. The Secretary may preclude potential matches from the international tinderbox.

The second of the general grounds on which the Secretary may deny passports is that the applicant's travel, usually to a specific country or countries, is inimical to United States foreign policy or detrimental to the orderly conduct of United States foreign relations. This ground of refusal can be, but it is not necessarily, related to the first. It is related in the sense that anyone who can be shown to be a member of the Communist conspiracy or to be traveling abroad in connection with that conspiracy is likely to be engaging in activities inimical to our foreign policy. However, a traveler who has nothing to do with Communism may still be subject to restriction for reasons of foreign policy.

WHEN the Secretary issues a passport restricted for travel to certain areas, he is, in our view, making a determination that it is contrary to the foreign policy objectives of the United States to have American citizens traveling within those areas. That foreign policy determination does not in and of itself constitute a ban or prohibition which prevents Americans from going to these areas.

It is the practice of the Department of State, however, to refuse passport facilities to those American citizens who indicate an intention to travel into such areas contrary to the policy of their Government. As a practical matter, the refusal of passport facilities may, but does not necessarily, prevent the citizen from traveling abroad.

Since the denial of passport facilities may have this serious practical effect, the Department recognizes that such denial cannot be made arbitrarily or capriciously. The Department recognizes that such denials can be, in practice, a limitation upon any "natural" right the citizen may have to travel.

However, we believe that any such right, like all other rights, is subject to reasonable limitation in the national interest. We recognize that passport facilities can only be denied with scrupulous regard to the requirements of due process of law. Moreover, the citizen's right to appeal must equally be protected. We believe that our present procedures meet this test.

The State Department has for many years issued passports which have had stamped in them various restrictions as to their validity for travel to certain areas. Traditionally we have not issued passports for travel to countries which we do not recognize or countries in which we do not maintain diplomatic representation. We have, of course, made exceptions to this general rule, as in the case of the Soviet Union in the 1920s and, in the last few weeks, Bulgaria. The State Department has also traditionally refused to validate passports for travel in areas where armed hostilities or national disasters make the presence of United States citizens hazardous.

Generally speaking, such restrictions have not in the past been challenged. We believe the authority to impose such restrictions is an important part of the Secretary's power in the field of foreign policy which should not be impaired. Moreover, experience indicates that if this authority is used on grounds which are clearly based on foreign policy that the courts will not substitute their judgment for that of the Secretary of State. When it comes to exercising a judgment on what constitutes interference with our foreign relations, the courts have long recognized that under the Constitution that right and responsibility rests with the Secretary of State. We believe it is important that this position should be understood and upheld by the citizens of America.

It was for the very reason of foreign policy that the United States Government placed its ban upon travel of American citizens to Communist China. Not only past and current events are involved in this policy but also the avowed future plans of a regime which has dealt in war, torture, deceit, and skulduggery. The Chinese Communists brazenly defied the United Nations in a war which cost more American casualties than World War I and they have never shown the slightest sign of repentance or made peace. Red China has violated an armistice agreement not only with respect to Korea but also Viet-Nam, and has built up huge military forces poised for action in both areas. It has repeatedly declared its intention of seizing Formosa, by force if necessary, and has adamantly refused to renounce force.

More than 157 American civilians have been unjustly imprisoned by Red China since 1949. At least five Americans have died as a result of their imprisonment. Many have been tortured. Six of these remain in prison today despite a public commitment to release them.

It is our view that on this record of demonstrated inhumanity, American citizens face abnormal risks in Red China. Moreover, it is our belief that our foregn policy objective throughout the Far East and Southeast Asi would be made more difficult to attair if American citizens were allowed t travel freely and to engage in trad and cultural relations with a regim which is an avowed enemy and ha never shown the slightest inclinatio to follow the practices of civilized nations.

There have been, however, som cases where people have ignored thes restrictions and traveled to restricte areas. This has caused a great dea of difficulty for the Department. Th sole penalty provided by law for mis use of the passport is a criminal penalty which subjects the offender to a much as $2,000 fine or five years i prison. However, this penalty is harsh one. Except in the most flagran cases, the punishment would not seen to fit the crime.

Moreover, the problem is not me simply by refusing to issue passport to all applicants who have previously violated the restrictions. The Secretary of State's power to withdraw o withhold a citizen's passport is no designed to be a punishment. It i designed as an instrument of foreig policy. The language of our regulations makes it clear that it is primarily our estimate of future action which i controlling in reaching a decision o the withholding of a passport, not th record of past action. Thus, the fac that a citizen has violated the restrictions in the past may be some evidenc that he will do so in the future an thus interfere with the orderly conduct of United States foreign relations However, we have never felt that such past action was the only factor i reaching a decision as to whether th passport should be withdrawn or not

UNDER these general principles, th Department has made every effort t follow a uniform practice in handlin the cases of citizens who have violate our restrictions. Regrettably, there have recently been a good many o these. Only this fall, a group of forty-two American citizens traveled en masse to Communist China in direct violation of our restrictions. In each of these cases the Department made every reasonable effort to notify the citizen at his first point of exit from Communist China that his passport has been tentatively restricted for direct return to the United States. In each case where he would accept such notification, the citizen was advised of his rights to a hearing and of the applicable regulations under which this action has been taken. Moreover, because of possible hardships involved, the Department did not insist

(*Continued on page* 67)

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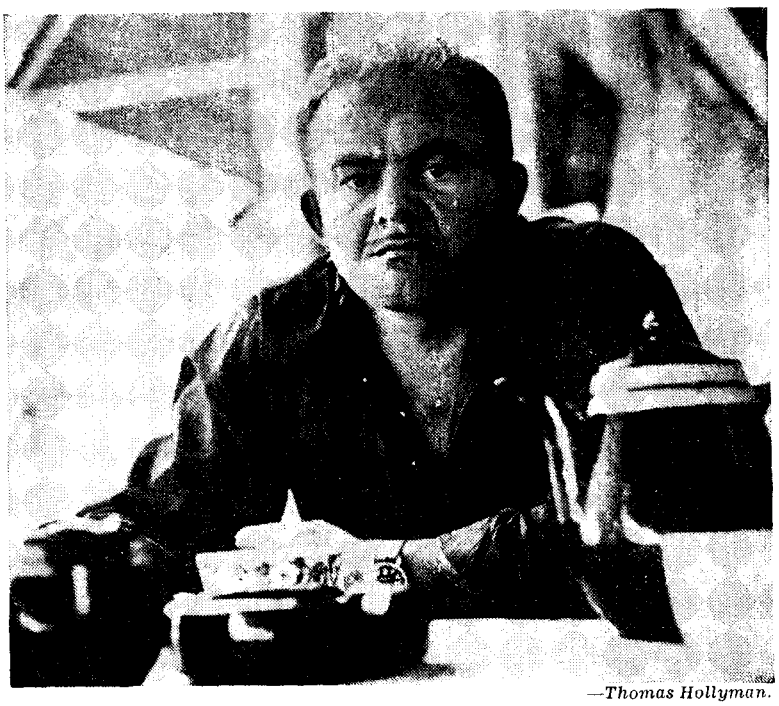
In Praise of the Yahoo



—*Thomas Hollyman.*

James Jones—". . . grinds, doesn't shock."

By EDMUND FULLER

JAMES JONES'S second novel **"Some Came Running"** (Scribners, $7.50) is a controversial literary event. Comparison with "From Here to Eternity" is inevitable, and the controversy will begin right there. "Some Came Running" is a bad book—an opinion in which I am not alone.

The novel is immense. An appalling labor lies back of its 1266 pages. The magnitude of the effort must be acknowledged. The sadness of the result cannot be concealed. Reading it is a grueling chore.

"From Here to Eternity" had some power of narrative, and a limited barracks-room authenticity, plus its shock effects. But its concept of society was warped in a paranoid direction, its supposed compassion was spurious, its men were characterized in a narrowly limited range, and its women were grotesque. The crude fury and drive of "From Here to Eternity" are missing in "Some Came Running." It does not shock, it merely grinds.

The style runs a rasp over the verbal sensitivities of readers. Much of it is ungrammatical and the rest is ungraceful. "The hunger still gnawed at him . . . He left it gnaw." "He wanted Gwen to read them and brag on them . . ." "She was a whole head taller than him—" More complex, terrible examples multiply endlessly.

He is an exponent of the semi-literate writer. The hero, Dave Hirsh, who is represented as a writer of sensitivity approaching genius, says to his poet-scholar mentor, "I ain't written nothin since I left here," and again, "I'm not lookin no gift horses in the mouth." Yet one of Dave's stories is called "one of the best things ever written by anybody of your generation."

The little world into which Jones leads us is the southern Illinois town of Parkman. Dave Hirsh, discharged G.I., comes home in 1946 or 1947, intending to move on. The desire to seduce Gwen French, English teacher and literary critic, leads him to stay. While working at this enterprise, he becomes the sidekick of 'Bama Dillert, professional gambler, and the most interesting person in the book, although largely artificial. 'Bama appears to represent a Jonesian ideal.

Jones's sense of cause and effect in the destinies of people is fearfully awry, combining a smattering of cultist mysticism, with a jumbled Freud-Kinsey amalgam, and a lurking suspicion of a sinister conspiracy of "them" against "us." Now that he ventures from the barracks world he reveals a not surprising unfamiliarity with subtle gradations of social status, and degrees of taste, education, or culture. This insensitivity is ruinous to a social-cross-section picture.

The ramifications of Dave's sex-and-literary life, and of his brother Frank's business machinations which form the secondary thread of the book, are too intricate to synopsize.

Gwen, Jones's attempt to create a non-sexual, sensitive, educated woman is wrought in what he conceives as the image of Emily Dickinson. She fails to come to life.

Jones's conception of sex relations is the same as in the earlier book. (Remember Sgt. Warden's first encounter with Karen: "I want to go to bed with you." "All right.") Dave, at his first meeting with Gwen, is invited to visit her home. At once he asks, "If I do, will you sleep with me?" The novelty here is that she won't. Dave resents the amenities of courtship: "Why the hell should I have to cater to some goddamned woman just to make her?"

Dave ultimately marries promiscuous Ginnie Moorehead, described as a horrible, fat, stupid "pig." He thinks she will make him "the very kind of wife that a writer ought to have." This tender relationship shines in Dave's rebuke: "I don't like to see you picking your goddamned nose when I'm getting ready to take you home and go to bed with you." Love among the troglodytes has reached full flower.

This novel offers us the Yahoo as social arbiter, as do many others nowadays. Swift loathed his Yahoos as projections of the subhuman in man. Jones creates Yahoos with abiding tenderness toward them. Dave Hirsh, vulgar, sullen, lecherous, semi-literate, destructive, represents the Yahoo-hero of our times. This person's values, credos, standards, and tastes are generalized and offered to us in a spate of pretentious, pompous, sophomoric philosophizing.

We are asked by such literary levellers (always levelling *down*, as Johnson observed) to accept this alleged truth, these judgments, standards, and visions of life, in the name of a pseudo compassion or a pseudo democracy. We must accept the spreading cult of semi-literacy. Man is a fraudulent failure. The Yahoo must prevail. To resist him is to be a snob. All this is the thematic freight, much of it possibly unconscious, of "Some Came Running."

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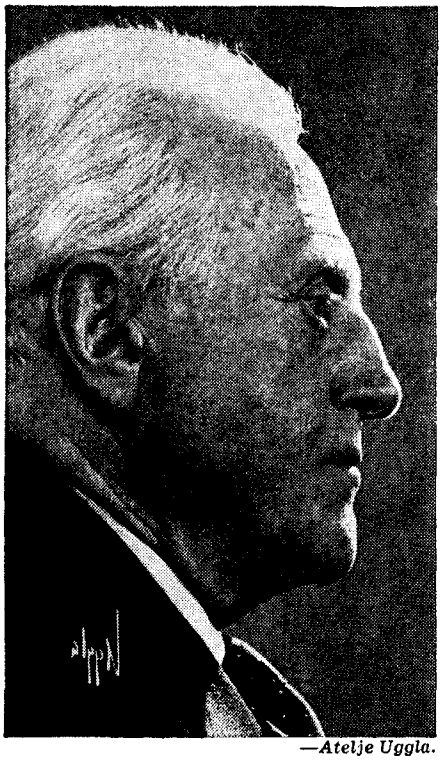

—Atelje Uggla.

Pär Lagerkvist—". . . surging lyricism."

Cosmic Conflict

"The Sibyl," by Pär Lagerkvist *(translated by Naomi Walford. Random House. 154 pp. $3), a new novel by the Swede who won the Nobel Prize in 1951, juxtaposes Christian and ancient Greek stories that involve persons who have memorable encounters with the son and heir of deity.*

By Richard B. Vowles

ALOOF in his Scandinavian seclusion, Pär Lagerkvist has written another mythic tale somewhat after the pattern and dimension of "Barabbas," but one in which spare narrative style rises to a heightened, surging lyricism. Those who are familiar with Lagerkvist's voluminous output of poetry will not be surprised, but readers limited to his translated fiction may anticipate a new experience. Lagerkvist has never been attracted to the intricacies of "significant form" or "curves of linear discreteness" in the novel, in spite of an early preoccupation with cubism. And yet, if the parts of "The Sibyl" lie somewhat loosely, in essence two soliloquies and a chant-like coda, the accumulative power is undeniable. If the clash of personality is notably absent, the intersection of ideas is strikingly conceived.

"The Sibyl" is a scrutiny of the divine experience by the juxtaposition of two myths, one Christian and the other of classical antiquity. The wandering Jew, having denied the cross-bearing Jesus a resting place, pursues the restless road of his malediction to the door of a prophetess, a defrocked sibyl of Delphi. She, too, has had her experience with the son and heir of deity. While temple votary she has become pregnant, presumably by a one-armed peasant in the community. So she thinks, with some reason, and so do the irate Delphians who stone her into the hills. But there she gives birth to a witless son of benign, inscrutable smile, who gives every indication of being the offspring of a god masquerading as a holy temple goat. Though this bad cosmic joke is of Lagerkvist's contriving, it is not only something of a mythic commonplace but has its peculiar kinship with Yeats's "beast slouching towards Bethlehem to be born." We are not dealing with superstitious imagination, for a kind of grotesque ascension takes place during the visit of the wanderer. We are dealing with mystical experience and, by extension, with the coalescence of myth.

What kind of god would deal so contemptuously with mankind? What did god mean to the sibyl? "For me he had been a wild chasm which engulfed me and all that I held dear. A glowing breath and an embrace without safety, without peace, but for which I longed nevertheless. A hot and alien power which ruled my ways. He has made me very unhappy. But he has also allowed me to know a happiness passing all understanding."

Apparently Lagerkvist's god has a new identity. He is no longer the allegorical peasant figure of earlier works, who turns from his sawing and mutters "I did the best I could." Now, if we are to believe the sibyl, "The divine is not human . . . It is alien and repellent and sometimes it is madness. It is malignant and dangerous and fatal."

And so Pär Lagerkvist's new novel has, like the aurora borealis, a kind of cold grandeur. Its austere poetry very nearly attains a patriarchal sublimity.

End of an Era

"The Castle of Fratta," by Ippoli Nievo *(translated by Lovett F. E wards. Houghton Mifflin. 589 p $5.50), is a new translation of a no classic novel about the fifty years the last century that culminated in t creation of the Italian state*

By Donald A. Yates

LOVETT F. EDWARDS'S translatic of "The Castle of Fratta," an an bitious Italian novel first published 1867, is remarkable for half a doz good reasons; but two stand out prir cipally among them. The first is t thoroughly intelligent job of transl tion and editing done by Mr. Edward the second is the fact that the origin half-million-word-long novel titl "Confessions of an Octogenarian" w written in the space of eight months l a twenty-seven-year-old Italian po and soldier who was lost at sea at t age of thirty.

The author, Ippolito Nievo, died 1861 with his promising career scarce begun. Yet he had already made hin self a part of his time. During t latter years of his life, which had see Italy, its old organization broken l the Napoleonic Wars, stir itself ar respond to the national call for inde pendence, Nievo had been one wit Garibaldi.

"The Castle of Fratta" is the author story of the half century which le into this struggle, the *risorgiment* Narrated in enlightened terms, th novel stands as a human and believ able document of this turbulent perio in Italian history. The work is cha acterized by many fine touches whic display Nievo's considerable literar talent. The castle of Fratta, for exam ple, which in the space of the nov disintegrates as does Italy's old orde is given especially vivid and poeti description in the early pages: "An other anomaly of this building wa the multitude of chimneys, which fro a distance gave it the appearance c a chess-board spread with a still un finished game."

Also, in the then current fashion c the Latin *costumbrista* writers of hi time (Lizardi in Mexico, Larra i Spain), Nievo gives numerous colorfu sketches (effective almost without ex ception) of the social customs of th period, of the styles of dress, of th popular beliefs and superstitions c the common people, and of the person alities who surround the protagonis Carlo Alteviti.

Carlo, who begins his life at th castle under humble circumstance

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ses believably in the course of the ovel and ultimately gains a political and later military) role of some rominence—deservedly so, for he is singularly likable and worthy fellow.

Taken as a whole, the novel is a ather uneven work. The early chap-ers, laying the scene at the castle and escribing Carlo's youth, are graced ith beautifully and sensitively-writ-en evocations. The latter chapters, hich take Carlo away from Fratta, enerally lack color and oftentimes elevance as well. Carlo's enduring ove affair with the intriguing Pisana lso finds its most moving expressions n the childhood scenes. In short, as Ir. Edwards writes, it is doubtful that ne latter part of the novel, "written t the flight of the plume," was ever evised.

"The Castle of Fratta" remains still remarkable accomplishment, inter-sting in the reading, charming in its nsights. It is the story of an impatient, alented young man who, posing as an ctogenarian, attempted to master ime as well as his times. There is onsiderable evidence in Lovett Ed-ards's critical yet sympathetic trans-ation that Nievo succeeded notably ell in both respects.

Prelude to Violence

***'Home From the Hill," by William Humphrey** (Knopf. 312 pp. $3.95), first novel, is a legend, told in the pirit of William Faulkner, of what nsued after a mysterious shooting n an east Texas town.*

By Walter Havighurst

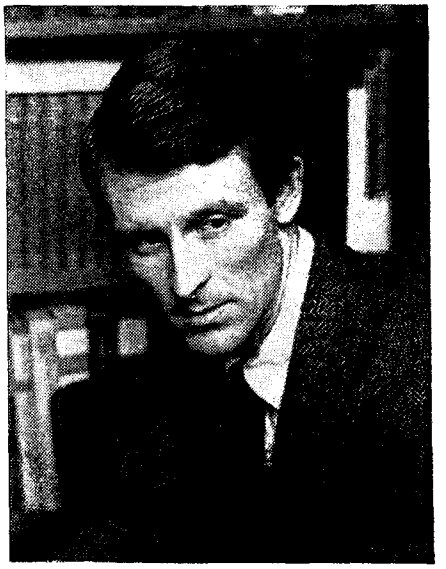
IT IS morning in an east Texas town, when William Humphrey's moldering novel "Home From the Hill" begins, and the loafers look up o see a dusty hearse stop in the long hadows of the village square. Back ome, after a dozen years in a Dallas sylum, has come Mrs. Hannah Hun-icutt, and in a richly graphic scene ve see her buried between the tombs of her husband and her son in the town graveyard. This is the final episode in a local legend, which with a vivid urgency the novel proceeds to unfold.

The title is from Robert Louis Stevenson, but the tale is from Wil-liam Faulkner. For a hundred pages the reader is in Yoknapatawpha County with its summer somnolence and its winter chill, with pigeons scratching horse dung under the Confederate soldier in the square and back roads leading to deep woods where the wild game run. The legend-like story is approached from years after the final violence. We hear first the reverberations, and not for 300 pages do we know who fired the shot-gun that ended the life of Captain Wade Hunnicutt and sent his son into the depths of Sulphur Bottom.

Like Faulkner's Ike McCaslin, young Theron Hunnicutt becomes apprenticed to the woods and learns the chivalry of the hunting camp. The test comes to him in a crucial en-counter, not with a primordial bear but with an equally tremendous boar —"the long tapered snout working in snorts that he could hear now, the murderous little flickering eyes aglow." And for him, as for Ike McCaslin, the object of the chase was not the meat you brought home for the table. "It was to learn to be a man, the only kind of man, to learn it in and from the woods themselves and from the woodsmen, the hunters, who had learned it as boys from their fathers there—and so back through the generations, making you a link in the strong chain of men of courage and endurance, of cunning and fairness, of humility as well as becoming pride."

Faulkner is not an easy school to go to, and Mr. Humphrey has gone with his own passions and prepos-sessions. His novel is his own, and it contains authentic tensions of char-acter, inheritance, and relationship. Yet it does not sustain its original intensity.

In his youth Theron was pulled in two directions, toward his brooding mother and his wayward father. Then came a new involvement, with pretty Libby Halstead and so with her out-raged father. In the middle chapters, where it least suggests the Yoknapa-tawpha saga, the novel loses its dark spell and its resonance, becoming a kind of tragi-comedy of misunder-standing. But in the final episode, when the action sends fatherless Theron Hunnicutt on a vengeful errand into Sulphur Bottom, the tale recovers the somber force with which it began. This uneven book will in-sure Mr. Humphrey of an expectant audience for his next fiction.



—*Dorothy Humphrey.*

William Humphrey—"authentic tensions."

MORE FUN IN THE NAVY: Some twenty-five years in the United States Navy have enabled William J. Lederer to accumulate a rich hoard of salt-encrusted experience and naval folk-lore, a portion of which is wittily wrapped up in **"Ensign O'Toole and Me"** (Norton, $3.75). Ensign Terry O'Toole, the befreckled catalyst in most of these stories, is a seagoing Paul Bunyan who neatly dramatizes Captain Lederer's irritations and enthusiasms. O'Toole and his inventor have a dim view of bungling amateur diplomats, junketing lady war corres-pondents, and all the emissaries who represent their country badly. They are violently in favor of the Navy, Marine corpsmen, professionalism in diplomacy, and the Navy. (There is no interservice animosity, though, since the author recognizes no other service.)

Let it not be thought that "Ensign O'Toole" is an earnest book, however; Captain Lederer prefers to let humor make his points for him. O'Toole, who is a foreign language buff, demon-strates the value of his hobby by talking his commanding officer out of a Chinese pokey—in fluent Mandarin. A lady reporter nicknamed "Miss Big" comes out second best in a tussle with a Korean honey pot. The C. O. of Washington Navy Yard wins a singlehanded battle with bureauc-racy by ingeniously disposing of a load of unwanted mule compost. For this reviewer the more interesting stories in the book deal with O'Toole's exploits in Chinese waters with the prewar navy, notably one on a gun-boat on the Yangtze.

If the government cannot manage the necessary expertise in Asian relations that the author favors, the least it could do would be to recruit a few more O'Tooles. That just might turn the trick.

—MARTIN LEVIN.

MORE FUN WITH THE BABY: Gwen Daven-port, an experienced hand at extract-ing farce from babysitting, has another go at unorthodox domesticity in **"The Bachelor's Baby"** (Doubleday, $3.95). This time the offbeat nanny is not a paragon, like the author's earlier

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Belvedere, but an eligible resort broker who doesn't know a playpen from a bathinette. Thirty-nine-year-old Oliver Custer agrees to keep an eye on month-old Junior (in his Lexington Avenue office) as the price of luring his ex-secretary back to work—not anticipating the electrifying effect that Junior will have on some of the other commercial tenants. Like the harpy who runs *Transom*, a scandal magazine. Or A. Farwell Peterson, a neo-Malthusian who is at work on a combination "Decline of the West" and hydroponic cookbook. Or the noseybodies who operate a philanthropy entitled Friends Of The Fur Bearers. Of course the most galvanic effect is on crusty Oliver himself, who realizes that there is more to life than gadding about town with hardbitten post-debs.

This is a fairly skimpy plot even for a light novel, and Miss Davenport is driven to stretching it like taffy with the addition of a slue of supporting characters, comic secretaries and the like, who delay but do not affect the inevitable outcome. —M. L.

CASTLES IN SPAIN: In a novel of suspense and intrigue entitled **"The Catafalque"** (Rinehart, $3.95), Robert Goldston endows the image of "castles in Spain" with connotations far different from the customary one of popular ballads. Mr. Goldston's gloomy pile, steeped in bloody legends and soaring somberly above a fishing village along Spain's Costa Brava, is a reliquary of half-remembered terror and suppressed guilt. With the arrival of a party of archeologists led by a brilliant paranoid named Wilfred Carrol, who hopes to make a discovery which will explode part of the Christian myth, entanglements begin.

Among those entangled are Carrol's flame-haired daughter, who is regarded hungrily by the heavy-limbed local Countess; a troubled priest; a derelict ex-archeologist and long-time resident of the village who used to work with Carrol and who loved Carrol's wife; a totally unprincipled Pole who, when he was a child in the rubble-littered streets of wartime Warsaw, had learned how to live from other people's hands to his own mouth; and an assortment of others, many of them Spanish of both Republican and Francoist persuasion, who can hardly wait to settle old scores. At the story's end, only the castle remains radically unchanged.

All in all, a high-grade thriller, neither helped nor hindered by its somewhat dark, haunting, and Dostoievskian overtones.

—JEROME STONE.

U.S.A.

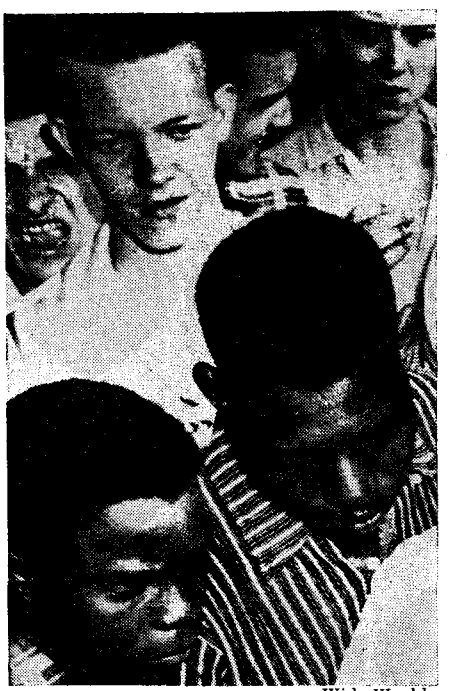
Turmoil in the South

***"An Epitaph for Dixie," by Harry S. Ashmore** (Norton. 189 pp. $3.50), is an Arkansas newspaper editor's analysis of the changes that are taking place in the present-day South.*

By Henry M. Christman

NEGRO students forcibly barred from Little Rock's Central High School by Arkansas state troopers . . . Negroes, children as well as adults, tormented on the streets of Little Rock by mobs of frenzied whites—these were the melancholy events Little Rock editor Harry Scott Ashmore was reporting in his newspaper this past September. Ashmore was faced with a grave decision for a Southern newspaper editor: Should he, as executive editor of the state's largest and most influential newspaper, take upon himself the responsibility of an almost single-handed challenge against segregationist leaders?

His reaction was swift and indignant; he lashed out at the white agitators through front-page editorials in *The Arkansas Gazette*, editorials which were to make him the foremost Arkansas antagonist of Governor Orval Faubus and the White Citizens Councils. He now carries his case to the nation in a penetrating book which analyzes the present turmoil gripping the South.



—*Wide World.*

North Little Rock High School—". . . these were the melancholy events."

Mr. Ashmore was born, reared, and educated in the South, a native South Carolinian who emigrated to Arkansas. "The Ashmores made up a clan distinguished primarily by their number and the length of their residence in Greenville County," as he describes his background. "The founders had come with the first wave of Scotch-Irish, and the tombstones in the family burying grounds showed they had arrived before the Revolution . . . One of their own was in Congress by the time of the Secession . . . when I was sent as a young reporter to cover the county courthouse, it was something like attending a family reunion; Cousin John was the county supervisor, Cousin Robert the prosecuting attorney, and Cousin Maurice the tax collector." And it might be added that an Ashmore—another cousin of Harry S. Ashmore—now holds the Congressional seat which represents the South Carolina district settled by the Ashmores.

Harry Ashmore graduated from South Carolina's Clemson College, worked as a South Carolina newspaperman, moved on to become editor of *The Charlotte News* in North Carolina, and ten years ago was named executive editor of *The Arkansas Gazette*. He edited a definitive book on Negro education, "The Negro and the Schools," prepared under the auspices of the Ford Foundation's Fund for the Advancement of Education. In 1955-1956, he acted as personal assistant and political strategist for Adlai E. Stevenson in the latter's successful bid for the Democratic Presidential nomination.

Here, then, is a remarkable perspective for an analysis of the South; Ashmore is at the same time a native Southerner whose Southern antecedents predate the American Revolution, and a political liberal deeply concerned with the social and economic factors now transforming his native region. And like many Southerners, he is of a divided mind regarding these changes in the South. He believes the last of the Old South is surely dying; he welcomes changes which raise the living standard of

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the Southerners and broaden their outlook, but is depressed by loss of the finer Southern tradition of public service, chivalry, and *noblesse oblige*. As he explains:

> The process is best described, I think, in the volumes that make up the great Gothic structure of William Faulkner's saga of Yoknapatawpha County. In some ways Faulkner's view is special, since Mississippi has now become atypical of the new urban South. Yet the conflict between the Sartorises and the Snopeses, traced over the generations and exaggerated into poetic symbolism, is central to the story of the transition of the Old South to the New. It was not that a Snopes could best a Sartoris in any direct test of strength; rather it was that the Snopeses, with their eyes fixed unwaveringly on the main chance, could outlast the Sartorises and finally displace them in the big house on the hill.

Even the most militant of Southern segregationists know in their hearts that they are fighting for a lost cause, Ashmore believes; he characterizes the anti-integration battle cry as not "On to victory" but "Not in this generation." He is optimistic about the South's eventual adjustment to fair economic and educational opportunities for Negroes. And one of his most original and stimulating ideas is that the Texas mentality offers a particular hope for the New South because Texans combine a talent for economic expansion with relatively less racial prejudice than is found in many sections of the South. He devotes a whole chapter to the unique characteristics which distinguish Texans from other Southerners.

Mr. Ashmore gives full credit to Southern business leaders for their role in restraining racial extremists throughout the South, but points out that their motive largely was not altruistic sympathy for the downtrodden blacks but rather a fear that unseemly violence would discourage needed investment capital from the North. He is convinced that economics will prove the key factor in resolving the present Southern controversy; as he quotes an elder statesman of the Southern Congressional delegation:

> The Union doesn't need troops in this Civil War; all it needs is strings to its dollars. If Father Abraham had been spending as much money in the Charleston Navy Yard a hundred years ago as the Government spends now, I wonder if those South Carolinians would have fired on Fort Sumter.

After "Vanity Fair"

"Thackeray: The Age of Wisdom, 1847-1863," by Gordon N. Ray *(McGraw-Hill. 523 pp. $8), completes a two-volume biography of the Victorian writer, carrying the story through his years as a reigning novelist and editor. It is reviewed by William Irvine, author of "Apes, Angels, and Victorians."*

By William Irvine

IN "Thackeray: The Age of Wisdom: 1847-1863," Gordon N. Ray offers us a wealth of fact, admirably organized and presented, about a writer of fiction. The result is a starker Thackeray novel, as Dostoyevsky's life is an even weirder Dostoyevsky novel.

Famous through the publication of "Vanity Fair," Thackeray drifts into mid-century Victorian high society, and discovers a world while dining out. With an obstinately long-lived wife in a madhouse and two youthful daughters as hostages to conscience in his own residence at 13 Young Street, with a shrewd and anxiously proper mother at the other end of the mail service and a *Zeitgeist* of iron propriety looking in at his windows, he tries to find satisfaction for a passionate, affectionate, still somewhat adolescent nature in work, fame, and a host of masculine friends. Somewhat cautiously, very lightheartedly, he drifts into love with Jane Brookfield, the handsome wife of an able and eloquent preacher who has been dogged in his sacred calling by an irrepressible talent for buffoonery. Somewhat more cautiously and much less lightheartedly, Jane returns his love. The intimacy deepens—always within the strict letter of the Victorian code—until Brookfield, more alarmed than flattered by the attentions of his famous friend, gives commands; his wife obeys; and Thackeray returns to his novels and his dinners, an even lonelier, more unhappy man than before.

IN LATER years, seeking money for his daughters and solace for himself, he makes two lecture tours in the United States, flirts benevolently with a young American girl, quarrels complexly with Dickens, and gains a fortune by gravely editing *The Cornhill*

—Bettmann.

Thackeray—". . . Rome to the Rockies."

Magazine. He was as refreshingly astonished by wealth as he had been by fame. In fact, the old exuberance lay just below the surface, though now weighed down by years, illness, dignity, and sober second thoughts. When Smith, the publisher of *The Cornhill*, doubled his editorial stipend, Thackeray shed tears and then rushed off to Paris to celebrate. The American J. T. Fields found him at his hotel "wild with exultation."

> "London," he exclaimed, "is not big enough to contain me now, and I am obliged to add Paris to my residence! Great heavens," said he, throwing up his long arms, "where will this tremendous circulation stop! Who knows but that I shall have to add Vienna and Rome to my whereabouts? If the worst comes to the worst, New York, also, may fall into my clutches, and only the Rocky Mountains may be able to stop my progress!"

As he grew older, Thackeray grew sadder and somewhat wiser. He no longer had the energy to be foolish.

Drawing from a wide knowledge of Victorian literature and a great body of fresh Thackeray material, both unpublished and recently published, Mr. Ray has wisely allowed history in considerable degree to speak for itself. Kensington, Thackeray's residence at 13 Young Street are presented through the descrip-

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tions of Thackeray himself and his daughter Annie; London and mid-century society, through the epigrams of Bagehot and the magisterial pronouncements of Fraser, Pollock, and other sage *habitués*. In proportion as it is abundant, quotation must be carefully selected and aptly fitted together. Mr. Ray has succeeded in producing a vivid, authoritative, and revealing narrative. Perhaps Jane Brookfield does not emerge very clearly, but then she may have had very little with which to emerge. Thackeray himself confessed that he liked first-rate wines and second-rate women.

Nor indeed has Mr. Ray failed to write very much to the point on his own account. His story of how Thackeray composed "Esmond" is particularly good. Thackeray cured himself of Jane Brookfield, as Meredith cured himself of his wife, by painstakingly committing her to the stylized reality of art. Her punishment for doing her duty was that she had a Becky Sharp for a rival and had to wait fifteen years for Esmond. But Lady Castlewood was more charitably treated than Dora Copperfield, or—though with less provocation—than Lady Feveril. No doubt Thackeray wore his heart on his sleeve rather more prominently than a gentleman should, but at least it was a good deal more than an ornament.

Pioneer of Naturalism

"The Fine Hammered Steel of Herman Melville," by Milton R. Stern *(University of Illinois Press. 297 pp. $5.75) and* ***"Melville As Lecturer," by Merton M. Sealts, Jr.*** *(Harvard University Press. 202 pp. $4), are two new critical studies of the great American writer, the first examining all his work, the latter his three seasons of lecturing, together approximate texts of his lectures. Professor Gay Wilson Allen of New York University, who reviews it here, is the author of "Solitary Singer: A Critical Biography of Walt Whitman."*

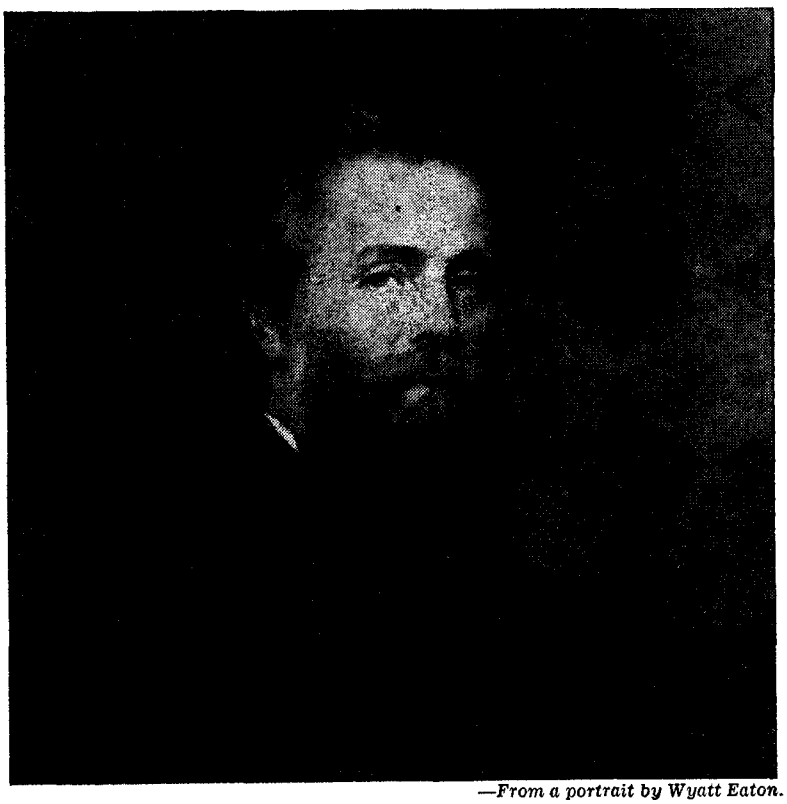
By Gay Wilson Allen

FOR the past two decades no other American author except T. S. Eliot (if we can still claim him) has provoked so many books out of his critics as Herman Melville. The number of books written about an author does not indicate the size of his audience, but it surely gives a clue to the quality of his readers and his effect on them. The unceasing flood of biographical and critical interpretations of Melville proves two things: first, that this generation finds a "usable truth" in his writings, and, second, that his critics cannot agree on what this truth is.

Until recently most interpreters of Melville identified him with one or more of his characters, and searched for his "secret" in the fateful dilemmas of his romances. William Ellery Sedgwick found in Melville's life and writings "The Tragedy of Mind." Laurance Thompson believed the secret to be "Melville's Quarrel With God." Numerous critics have tried to see in "Billy Budd" an analogy to Shakespeare's "Tempest"—a "testament of acceptance"—thus easing the "Mystic Mariner" peacefully into his grave. Now we have, in Milton R. Stern's "The Fine Hammered Steel of Herman Melville," a new approach through the rejection of the "absolute" and idealism and Melville's anticipation of "naturalism."

Mr. Stern does not argue, of course, that Melville was a Naturalist with a capital N, like Zola or Frank Norris, but "man's perception of the 'visible truth' becomes his measure for morality, and he will see differently in different situations." Thus "rationalism, empiricism, objectivity, and relativism are the fundamentals of Melville's naturalism," and he pioneered in the movement that later included Mark Twain, Dreiser, Hemingway, and Faulkner.

This view will doubtless startle many Melvillians, but in his favor Stern has the fact that Melville detested Emerson's transcendentalism and made fun of Goethe's advice to "live in the all," which Melville thought of little help to a fellow with a raging toothache. Melville's tragic characters, too, are all idealists, searching for an absolute that exists only in their deluded minds.



—*From a portrait by Wyatt Eaton.*

Melville—". . . preferred the Laocoön to a locomotive."

He completely utilizes the plight of the very pronounced individuals in his books to achieve a constant formula: idealistic vision results in personal vision; personal vision results in separation of self and community; separation results in monomania; monomania results in a sterilizing and frantic quest for the attainment of vision according to the dictates of

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self; the quest results in obliteration of self and in murder.

Although "Moby-Dick" best illustrates this formula, and Stern frequently refers to it, he concentrates on "Typee," "Mardi," "Pierre," and "Billy Budd" in order to trace the development of Melville's "naturalism." "Typee" seems in the main an idyllic account of a primitive Eden, but the hero finally rejects it to "step above the unselfconsciousness of elemental living." In "Mardi" we have "the monomaniac, the quest figure in full stature," a visionary who destroys himself and his society. Pierre is another quester who drives himself to a similar fate. But all these books are negative. They illustrate the sinister destructiveness of idealism, but they do not show the man who understands the nature of the world he lives in.

Most readers detest Captain Vere in "Billy Budd" because he executes Billy, the lamb of innocence. But Stern thinks him Melville's one "complete man of action, mind, and heart," forced, for the protection of society, to kill the false messiah, whom he nevertheless loves as his own son.

> This last book is not an "acceptance" either of God or of expediency for its own sake. "Billy Budd" accepts only what all the books before it accepted: that if history is the determinant of society, so too society is the determinant of history; that if man is not the cosmic creator and killer, he is at least his own social and individual creator and killer.

"The Fine Hammered Steel of Herman Melville" will be debated for a long time, but it makes an intelligent, and often illuminating contribution to the growing library of Melville studies.

Another recent book, Merton M. Sealts, Jr.'s "Melville as Lecturer," unexpectedly adds some details for the testing of Stern's interpretation. Melville's first lecture, on "Statues in Rome," revealed an unmistakable "affection for heathenism," as one contemporary reviewer bitterly complained. Of course a man who "preferred the Laocoön to a locomotive," and opposed the annexing and "civilizing" of Polynesia in his second lecture, could never be a popular lecturer. Biographers have long known that Melville failed on the lecture platform, but this book documents the failure, and reveals the depth and seriousness of Melville's disapproval of his world. His well-considered reasons for the disapproval are still worth pondering in an age of absolutes not totally different from those that destroyed the *Pequod*.

A Mellowed Mind

"From a Writer's Notebook," by Van Wyck Brooks *(Dutton. 182 pp. $3), is a little volume of observations on life and writing assembled by one of the leading American literary critics.*

By Joseph Wood Krutch

WHAT is called a "notebook" often turns out to be like an impromptu speech—cooked up and carefully revised. Van Wyck Brooks's little volume "From a Writer's Notebook"—full of good things both original and quoted—seems on the other hand to be genuinely what it claims and to get its very genuine unity, not from a plan, but from the fact that notes and jottings will have a unity if the mind of the man who made them is a mind with a center of its own and therefore one who cannot comment at random because the operations of his mind are inevitably centripetal.

Mr. Brooks was once a literary radical; he is now among what one would call, if it were not for the often derisory implications, one of "the deans." That does not mean that he is interested only in the past; in fact many of his references are to recent writing and they are frequently sympathetic. It does mean that there is a considerable stretch of the recent past which is not mere history but a part of his own experience, that to him the new is not always as new as it seems nor necessarily admirable just because it is "the latest thing"; and that an old opinion may just possibly, though not necessarily, be truer than a more recent one.

It is said by some that those who now call themselves political and social conservatives have a difficult time making the term mean anything. Whether or not Mr. Brooks would be willing to call himself a literary and moral conservative, even "a new conservative," I do not know. But from the detached paragraphs of the "Notebook," it would be possible to synthesize a fairly complete and consistent body of opinion, that might fairly represent a kind of conservatism.

A few hundred words is not sufficient for even a summary but here are a few quotations which suggest something of the general tendency and temper.

On readers, writers, and "our times": "Earnest people are often people who habitually look on the serious side of things that have no serious side. . . . Nineteenth-century journalism

Your Literary I. Q.

Conducted by John T. Winterich

SIBLING SCRAMBLE

Brothers and sisters abound in books and in the titles of books. Barbara K. Walker of Carlinville, Illinois, presents a group of the latter and asks you to assign the correct authors. Answers on page 70.

1. "The Three Sisters"	( ) Theodore Dreiser
2. "Seth's Brother's Wife"	( ) Pierre Loti
3. "The Makioka Sisters"	( ) James Keene
4. "The Soong Sisters"	( ) Marcia Davenport
5. "Notes of a Son and Brother"	( ) Louise Tharp
6. "Joseph and His Brothers"	( ) Harold Webber Freeman
7. "Mon Frère Yves"	( ) Maurice Maeterlinck
8. "My Sister Eileen"	( ) Emily Hahn
9. "Soeur Béatrice"	( ) Anton Chekhov
10. "Justice, My Brother"	( ) Junichiro Tanizaki
11. "The Brothers Karamazov"	( ) Harold Frederic
12. "Scarlet Sister Mary"	( ) Henry James, Jr.
13. "Sister Carrie"	( ) Thomas Mann
14. "My Brother's Keeper"	( ) Ruth McKenney
15. "The Peabody Sisters of Salem"	( ) Fyodor Dostoievski
16. "Joseph and His Brethren"	( ) Grace Fallow Norton
17. "The Sister of the Wind"	( ) Julia Peterkin

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constantly aspired to the condition of literature. One may add that, in the same degree, after about 1900, literature as constantly tended to the condition of journalism . . . What Theodore Dreiser said about manners in 'A Traveller at Forty' is relevant: 'Our early revolt against sham civility has resulted in nothing except the abolition of all civility'. . . It is not clear to me how Rasputin's conception of 'salvation by sin' differs from our fashionable contemporary Graham Greene's . . . St. Paul rebukes them both in the Epistle to the Romans: 'Shall we continue to in sin that grace may abound? God forbid!' "

On the Literary Life: "Get the reputation of being a recluse. Spread it about that you are a chronic invalid. Tell them you have leprosy or rabies. You must be 'instinctively thorough / About your crevice and burrow' like Robert Frost's Drumlin Woodchuck. . . . What else did Ruskin mean when he said that 'an artist should be fit for the best society and keep out of it'?"

ARCHITECT OF THE BRAVE NEW WORLD: Nowadays people talk about "1984," and "Brave New World" seems a bit dated, even (in view of the rush of events since it came out in 1932) a little naive. But it is still a suggestive guide book to the prospect before us, and its unwearied author, what with rediscovering the music of Gesualdo on the one hand and trying out mescalin on the other, has declined to perch on any shelf. The amazing range of Aldous Huxley's intellectual interests is surveyed in John Atkins's **"Aldous Huxley: A Literary Study"** (Roy Publishers, $5). Descriptive rather than critical in his approach, the book is most useful for its tracing of the evolution of Huxley's mind, from the cynical estheticism which won him his first fame to the mystic conception of a unitive life with God which he has recently achieved. As Mr. Atkins points out, the multiplicity of Huxley's concerns, polarized around his social criticism and his spiritual odyssey, implies a compartmentalization which does not in fact exist. His thought, running simultaneously through many different channels, actually is a single stream, and Mr. Atkins deftly demonstrates the interrelationships. Whether or not one can agree that Huxley has improved as he has grown older (after "Do What You Will," we are told, he "went from critical strength to strength") depends not solely on his progress as a thinker but on what he has done lately with his considerable artistic gifts—a question which Mr. Atkins does not face.

—Richard D. Altick.

AMERICANA

When Manhattan Was Younger

"It Happened in New York," by M. R. Werner *(Coward-McCann. 256 pp. $3.95), is a collection of sketches of episodes in the life of the nation's largest city when it was smaller, younger, but not necessarily better behaved. Bruce Bliven, Jr., author of "Battle for Manhattan," reviews it.*

By Bruce Bliven, Jr.

M. R. WERNER'S new book, "It Happened in New York," is a delightful love letter of an unusual kind addressed to his favorite city—the place where he was born and where he has lived during the better part of sixty years. He would not want to live anywhere else, he says, although he would not mind revisiting Paris, London, and Venice. New York, in Mr. Werner's estimate, "is the best place in the world to work for a man who knows when to go to bed and as good a place as any to play almost any game."

Feeling about the city as he does, Mr. Werner naturally looks back upon New York's past with extraordinary sympathy. He makes no moral judgments. Even when he is writing about something quite horrid (police corruption, for example), he implies that most of the worst of what has happened in New York may have had some good effect, one way or another, upon the city's personality. He steers clear of analysis, comment, theory, and interpretation. He simply wants his readers to know, with as much vivid detail as the archives contain, what New York was like at various times when it was younger. He has selected a small group of revealing episodes, and he hands them to you, with a certain modesty, for your delectation.

They are candid pictures. Most of the book's chapters, including three pieces that have already appeared, in slightly different form, in *The New Yorker*, catch the city at least slightly off guard. In two of them New York, for all its traditional indifference, goes overboard in enthusiasm for visiting celebrities, first Jenny Lind in 1850 and then, in 1906, Maxim Gorky, who came to the city trying to raise money to finance a revolution in Russia. In a third, by far the longest chapter in the book, New York is shocked, quite uncharacteristically, by the almost unbelievable extent to which the Police Department, in 1894, was shown to be corrupt by the Lexow Committee of the State Legislature, sent down from Albany to look into charges that had been raised, starting two years earlier, by the Reverend Dr. Charles H. Parkhurst, pastor of the Madison Square Presbyterian Church. A fourth chapter tells about the city's first large-scale strike, "The Great Strike," as it was known at the time. It lasted for nearly two months in the spring and early summer of 1872, and although it was not, in fact, one big strike but an epidemic of small walkouts, about 70,000 men (out of a total population of roughly 1,000,000) left their jobs in more than thirty different trades because they felt that they ought not to have to work more than an eight-hour day, as the State law, passed two years before the strike, had provided.

A FIFTH chronicle, in quite another mood, describes New York's Metropolitan Fair in 1864, a mammoth bazaar on Fourteenth Street at Sixth Avenue and in Union Square, which raised more than one and a quarter million dollars for the benefit of Union Army soldiers, and was, in the language of one newspaper, "the greatest and noblest charity ever produced in this, the Empire City of the Union." In every case, after the excitement was over, New York regained composure quickly and New Yorkers went back to minding their own business, which is one of the qualities Mr. Werner likes best about his eight million neighbors. ("It is a bad place for those who want to fraternize or manage other people's lives.") But the temporary stir was highly illuminating, and the reader, guided by Mr. Werner's pointer, really sees the city as it was.

For anyone who likes New York, this small collection is certain to become a treasure. The danger that it may fall into the hands of hostile provincials is, one supposes, slight; if it should they will simply be baffled that such a series of accounts, each as solid as the granite of the island, can be considered as the nicest kind of tribute.

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A Steamboating Epic

"Fastest on the River," by Manly Wade Wellman *(Holt. 234 pp. $3.95), is a popular account of the exciting race between the steamboats* Robert E. Lee *and the* Natchez *in the heyday of the Mississippi River.*

By Rufus Terral

THE Mississippi River from New Orleans to St. Louis was one vast stage on which the biggest show in the country was running for three tempestuous days a long, long while ago. The story of the great race between the steamboats *Robert E. Lee* and the *Natchez* in 1870 is told now at its most complete by Manly Wade Wellman. His account recreates to a surprising degree the excitement and suspense of one of the most thrilling chapters in American legend, for he has sought out his facts with commendable industry. He tells his story with an affectionate admiration.

Like the boats they commanded, Captain John Cannon of the *Lee* and Captain Thomas Paul Leathers of the *Natchez* were large and vital characters eminently suitable to legend.

Cannon, a giant of a man with a black chin beard, combined the temperament of a master gambler and opportunist with that of a meticulous businessman. He was a friend of Jefferson Davis and of Northern political bosses alike; the carpetbag Governor of Louisiana accompanied him on the race, and General Robert E. Lee's eldest daughter greeted him on his triumphant arrival at St. Louis.

His opponent, Leathers, red-haired and violent, was even bigger in stature than Cannon; he refused to fly the American flag over any of his boats until the election of Cleveland ended, for him, the Civil War; and he wore the Confederate gray to his death.

These two men hated each other so roundly they did not speak to each other. Leathers designed and built his *Natchez* at a cost of $200,000, specifically to beat the *Lee*. The two boats were of almost identical size, nearly 300 feet long and forty-odd in the beam. It was a contest filled with peril, not only from the notoriously treacherous Mississippi but also from the ever-present possibility of boiler explosions, which were frequent on the river—and particularly so under the stresses of overheating in a race.

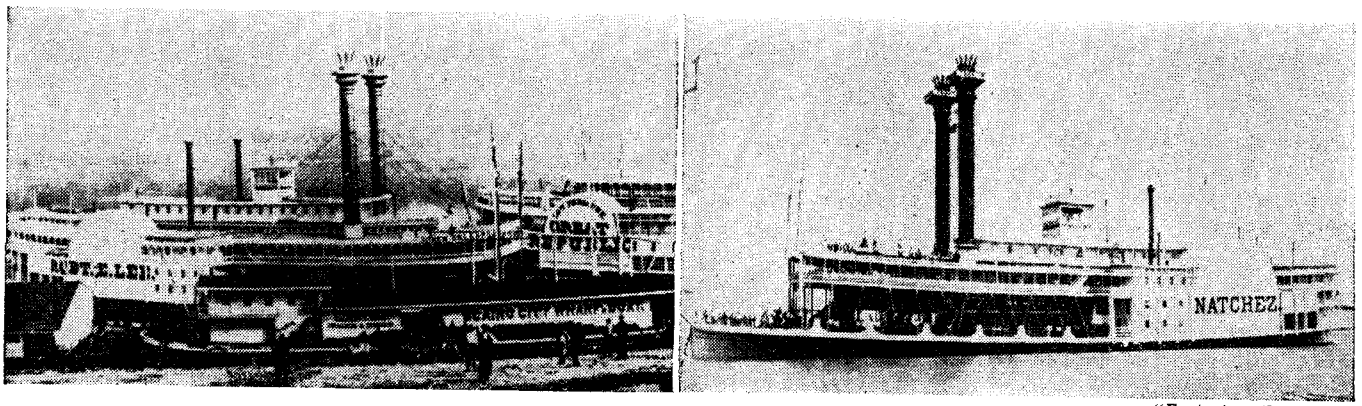
For its crucial effort Cannon stripped his beautiful luxury vessel to a gaunt hull, took on no freight, stacked hold and deck with fat, firewood, resin, lard, oil, and kerosene to make his boilers burn their hottest; and he carried his seventy passengers nonstop, transferring those bound up the Ohio, together with their baggage, by gangplank to another vessel running alongside his own. (Leathers ran the *Natchez* as it was, crammed his hold with freight, burned only coal, took on ninety passengers and made all his usual stops for passengers and freight.) In addition to these due advantages, Cannon took the undue one of jumping the gun at the starting point four minutes, further delaying the *Natchez* by the rough wash of his wake.

Bonfires, the saluting roar of guns, firecrackers, fireworks, excursion trains, and banks lined with people greeted the boats along their way. Low water ran them aground; the *Lee*, in questionable repair from the start, sprang a leak in a boiler, which was ingeniously plugged by feeding shredded hemp into it; but it was fog, thick and deadly in the most dangerous reaches of the river, that proved finally decisive. Leathers tied up the last night out of St. Louis to wait for the fog to clear. Cannon indecisively thought to tie up, but weakly let a subordinate's insistence on going ahead prevail. A few boat-lengths ahead the fog dispersed.

Even after the *Lee's* conquest of the *Natchez* by a good six hours, the title of "fastest on the river" was still questioned in men's minds, including those of the two competitors. Leathers subsequently beat the *Lee's* record time to Natchez; Cannon responded by beating the *Natchez's* new time. Many rivermen felt (and Mr. Wellman seems to feel with them) that the fastest boat on the river was neither the *Lee* nor the *Natchez* but John Tobin's exquisite new steamboat the *J. M. White*, whose owner forebore a test out of consideration for his friend Cannon, by then in failing health and failing business. So it was the *Lee* was never challenged by its likely master, and the race between Cannon and Leathers went down as the brightest gleam of steamboating on the Mississippi in the twilight of its heyday.

DOWN EAST: For the lover of the ways of State-of-Mainers, Horace P. Beck's **"The Folklore of Maine"** (Lippincott, $5), will be an exciting book in the perusal and a disappointing one in retrospect. Dr. Beck has the folklorist's indiscriminate enjoyment of "local tradition" but little preference for history. Although the author intends to disarm the critic when he says, "This is not a scholarly book in the pedantic sense," he invites the retort, "Alas, it isn't scholarly, period."

The best chapter is about lumbering, with vivid descriptions of timber cruisers, "swampers," river drivers,



—"*Fastest on the River.*"

The *Robert E. Lee* and the *Natchez*, famous competitors to be "fastest on the river."

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and loggers around the "deacon's seat." His selection of lumbering songs is good, but why does he give us a Michigan version of "The Jam on Gerry's Rocks"?

There is interesting material on place names, the lobster industry, an appealing picture of Gluskap, the Indian culture-hero, amusing oddments like the recipe for cooking loon, and a few bawdy songs. But those who know something about Maine's great maritime days will dislike to be told that most of Searsport's 1500 men at sea were captains! This is to make Searsport's remarkable record ridiculous, for Searsport was a town of only 1,700 inhabitants and yet counted over 150 masters of full-rigged ships. Josselyn, Maine's first folklorist, was not more careless with numbers.

"The Folklore of Maine," says Dr. Beck, "has been written in a period of afterglow from a bright day that is done." There is more of that daylight still to be caught.

—GORHAM MUNSON.

HOME TOWN, USA: Dorothy Canfield Fisher's collection of sketches, **"Memories of Arlington, Vermont"** (Duell, Sloan & Pearce, $3.50), reminds us, in the midst of our urban, mechanized lives, that an older America still survives. It is an America where people know each other as neighbors or as members of the same church or lodge, where the banker's son and the millworker's daughter go to school together and maybe stay together for life, where the community is too small to support the snobbish and the pretentious, and where citizens still manage their own affairs through Town Meeting.

In writing about her Vermont home town, Mrs. Fisher is in effect writing about all of small-town America. Since the Canfields helped settle Arlington two hundred years ago and have been there ever since, the stories handed down by her family take in the whole scope of our national history. These sketches, by personalizing the past, give what formal history rarely imparts—a sense of the past as a living thing.

Dorothy Fisher's writing expresses many of the qualities the American people cherish—neighborliness, courage, common sense, community responsibility, love of children, faith in the power of the individual to bend the course of events towards good. This small volume will be cherished by all who are refreshed by turning to the healthy products of American culture, and by those who recognize in Dorothy Canfield Fisher one of its finest products.

—BRADFORD SMITH.

FINE ARTS

Art as Creation

"Painting and Reality," by Etienne Gilson *(Pantheon Books. 367 pp. $7.50), is a collection of the author's A. W. Mellon Lectures in the Fine Arts which he delivered in 1955. Our reviewer, Harold Rosenberg, is a frequent contributor to the art magazines.*

By Harold Rosenberg

DON'T be put off by the fact that in his newly published "Painting and Reality" the eminent French philosopher Etienne Gilson begins his discussion of painting with a chapter on "Physical Existence" and on the distinction between an ontological and a phenomenological view of being. Professor Gilson writes very lucidly and he makes no more of these metaphysical matters than he needs to make in order to establish his point that a painting is radically different from a poem or a piece of music, on the one hand, and from pictorial information or story-telling, on the other. The subject of this book is not philosophy but works of art, and the author is careful to keep the latter in the foreground. In his opinion philosophers have something to learn from art and from artists; and that he has followed his own advice is proved by the paint that has come off on to the corners of his ideas.

To Gilson a painting is primarily a *thing*, having a full being of its own; it does not, as John Dewey maintained, owe its existence as art to the fact that it is appreciated. The painting is there, and all at once, as material substance, unlike a symphony that is remade in time by being performed or a poem by being read. This indication of "the physical mode of existence that belongs to painting" places Gilson by the side of the painters themselves in their experience of the part played in their work by the materials they use—paint, canvas, and oil, together with, in this century, sand, newspaper strips, metal sheets, anything. Art is a creation of the hand, and "the hand is full of surprises."

—*From "Painting and Reality."*

"Mme. Riviere" by Ingres.

To assume the position of the artist is dangerous for the thinker about art, but there is no better position. For it centers painting on the adventure of a particular kind of *creation*, rather than on the contributions of art to knowledge, entertainment, or agitation. Much of "Painting and Reality" deals with questions which are of concern in the studios and which are hence vital to a living grasp of art, past or present. It is the "insider" questions that he asks, as well as his balanced and informed comments upon them, which make Gilson's book valuable. For instance: "When is a painting finished?" "What is a 'sketch' and what is its relation to the final work?"

Gilson's chief contribution is his discussion of "subject matter" in painting and his attempt to distinguish art from picture-making or "picturing." The artist creates a specific thing; his painting is a being added to nature; it does not represent some other thing, the model. A champion of abstract art as a liberation from copying, Gilson maintains that the identification of representational skill with art arose as a doctrine of the Renaissance—its fanaticism concerning perspective had to do with its having replaced pleasure in the being of the art work with an enthusiasm for narrative and myth-imagery.

Thus this Thomist philosopher brings small comfort to those recent American "Catholic" and "humanist" critics who have been hectoring the art world and the public on the ideals

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and ethical themes that painting ought to embody. Even in religious art, the picture is, in Gilson's view, in conflict with the art and better made to communicate its message by some other means than painting. To Gilson the grand virtue of modern art is that it marks the recovery by the art of painting of an awareness of its own essence. He is directly in opposition to Maritain who holds this self-consciousness, of present-day art to be a fall into the void.

To my mind Gilson has the better of the argument, besides being a more basic thinker than Maritain and a superior writer. Yet in the end his attempt to found esthetic judgments upon a concept of essence tricks him, too. For in conceptually divorcing art from "picturing," he divorces it also in reality as a capacity to create "out of nothing," and is thus compelled to lower into second place most of the world's masters, from medieval manuscript illuminators to Matisse. This is to go farther than contemporary artists themselves, even the most extreme, for it is to push abstraction in the straight line of logic, which can only wind up with art handcuffed to Piet Mondrian.

The physicality of painting cannot be considered as an essence without its becoming an idea like other ideas and a restriction both upon creation and the enjoyment of art. Since for Gilson matter is characterized by its "quiet presence and actionless existentiality," the still life is preferable to other subjects as almost a negation of subject matter, "silent" paintings (*i.e.* Vermeer) are truer than turbulent ones, and even battle scenes are to be searched for patterns as more in keeping than action with "the nature of painting." In twentieth century painting Gilson's masters are, besides Mondrian, Juan Gris and the Constructivists, without even a mention of Soutine, for example; and while it is understandable that he should include three reproductions of his daughter's work, the fact that she paints in late Cubist style suggests that there is more in this than fatherly pride, especially in the absence of any of the American Action Painters.

In short, while "Painting and Reality" is an enlightened and hospitable discussion of art which deserves the ear of everyone, it fails, for all its philosophical underpinnings, to transcend the human weakness of being a manifestation of individual and group taste, and moreover of a taste whose clock has stopped—which was what I had in mind in noting above that for the thinker about art to get too close to artists is dangerous.

Folklore Architecture

***"Native Genius in Anonymous Architecture," by Sibyl Moholy-Nagy** (Horizon. 223 pp. $7.50), is a profusely illustrated study of the type of "folklore architecture" that is springing up on every side throughout the nation. Our reviewer is Paul Lester Wiener, a city-planner who has worked widely here and abroad.*

By Paul Lester Wiener

SIBYL MOHOLY-NAGY'S "Native Genius in Anonymous Architecture" is a beautiful album of 126 photographs and illustrations with text, which brings to the architects and the public many excellent examples of what may be termed "folklore architecture" of extraordinary modesty and strength.

The book's publication is timely because a new genus of "anonymous architecture" is undergoing a magnificent efflorescence—not only in mid-town New York, but throughout the country. After thirty years of struggle, modern architecture has definitely come of age, and in so doing it has arrived at a kind of a formula that often amounts to a cliché. To be sure, a fine sense of proportion is almost uniformly employed, as is also the handsome, often dramatic display of glass and enameled metal "curtain-wall" facades. While this is a natural and logical development quite in line with modern technology and rational building methods, it does tend to confine the architect and planner to what might be called a limited design vocabulary, thus leading to a new kind of anonymous architecture. As the "curtain wall" is geometric and conforms to particular modules, the buildings are really stratifications of equal stories—the whole resulting in a pleasing but abstract design without reference to human scale.

Mrs. Sibyl Moholy-Nagy was the life-companion of a brilliant and valiant avant-guardist in design and painting, his co-fighter for modern architecture in Europe and later in the U.S.A. where he founded the Institution of Design in Chicago which was a continuation of Walter Gropius's "Bauhaus." This reviewer finds it symptomatic that the author has now turned her mind and camera to record buildings which grew out of regional needs, conditions, and constructions of the past, and that she introduces the book with homage

(*Continued on page 70*)

Pick of the Paperbacks

ANCIENT VOYAGERS IN THE PACIFIC. *By Andrew Sharp. Pelican.* 85¢. A New Zealand social scientist's study of early peoples and their migrations in the Pacific islands.

THE CREATION OF THE UNIVERSE. *By George Gamow. Mentor.* 50¢. A lucid account in laymen's terms of atoms, the earth, and the origin of the universe.

THE GRAPES OF WRATH. *By John Steinbeck. Compass.* $1.95. The Thirties' eloquent social novel about the travails of the "Okie" Joad family, who were foreclosed from their land and forced to move to California.

ENJOYING MODERN ART. *By Sarah Newmeyer. Mentor.* 50¢. An introduction to modern art that traces its development from the Romanticism of the nineteenth century to contemporary abstractionism. Reproductions of 80 paintings.

TEN GREEK PLAYS. *Edited by L. R. Lind. Houghton Mifflin.* $1.15. Modern translations of ancient Greece's classic dramas.

DOSTOEVSKY. *By Nicholas Berdyaev. Translated by Donald Attwater. Living Age.* $1.25. An interpretation, by a Russian religious thinker, of Dostoevsky's spiritual qualities and his "world-vision."

PAL JOEY. *By John O'Hara. Bantam.* 25¢. The original *New Yorker* episodes about a heel named Joey who gives his own rancid account of life and love in a Chicago night club.

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A Nation of Travelers

EDITOR'S NOTE: *The fundamental Constitutional right involved whenever the State Department refuses to issue a passport to an American citizen—which Messrs. Welch and O'Connor debate on page 10—is further examined in this week's guest-editorial by the distinguished historian, Henry Steele Commager, professor of American History at Amherst College and Columbia University.*

IN HIS speech to the Geneva Conference in July, 1955, President Eisenhower called upon the nations of the world "to lower the barriers which now impede the opportunities of people to travel anywhere in the world for peaceful, friendly purposes, so that all will have a chance to know each other face to face." This sentiment expressed not the current American policy, but the historic American policy. Chapter 42 of Magna Carta gave every free man the right to leave the realm at his pleasure in time of peace, and to this policy the English adhered faithfully through most of their history. At a time when the Spanish and French governments placed insuperable barriers in the way of general migration to their New World colonies, the English permitted men and women of all faiths and nations to settle in America. The American colonies inherited and applied this liberal policy, and the American nation continued it, down to the endorsement of the provision in the Universal Declaration of Human Rights that "everyone has a right to leave any country, including his own, and to return to his country."

A liberal policy towards immigration, emigration, and travel has been one of the important ingredients of our history from the beginning. We are, after all, a nation of nations; all of us—except the Indians—are immigrants or the descendants of immigrants; our well-being and strength and prosperity have depended on immigration. Even in the 1790's there were men of little faith who wanted to put up the bars to newcomers, or make it difficult for them to be assimilated into our society, but fortunately they were overruled, and not until 1917 did we establish any really effective restrictions on immigration. During that long period of unrestricted immigration we welcomed not only the tired, the poor, the homeless, and the tempest-tossed, but a good many radicals, rebels, and revolutionaries. We were none the worse for it: after all, the reason so many of them were radicals and rebels was that they had been exposed to American ideas!

Equally important has been the dependence of our country on the ideas and practices of the Old World—ideas and practices brought over by immigrants, or by the millions of travelers who ransacked and ravaged Europe of its techniques and culture. Indeed a large part of American cultural and intellectual history could be told in terms of European importations. American sculptors studied in Rome and in Florence; American painters set up their studios first in London, then in Rome, then in Paris and Dusseldorf, bringing back to the United States the skills they had learned abroad. Doctors studied at Edinburgh and Leyden and later at Paris and Vienna; theologians learned "the higher criticism" at Tübingen and Marburg; educators brought the kindergarten from Germany, and later the graduate school; architects studied at the Beaux Arts or at the classical schools in Athens and Rome, musicians in Paris or Munich or Vienna. No aspect of American life but has been enriched by the freedom to travel, and to bring back from abroad what we could use here.

Of all modern nations ours should be the most hospitable to foreign ideas and to foreigners, for on hospitality to men and ideas from abroad we throve and grew great. Of all modern nations ours should be the most zealous to promote social and intellectual intercourse among peoples, for out of this intercourse came a large part of American culture.

II

BUT what is the situation? In some respects, to be sure, we are avid to promote communication with other peoples: the great Fulbright program is a monument to that zeal, and so, too, much of our enterprise under Point Four. But, as so often, our bureaucratic right hand does not appear to know what our Governmental left hand is doing. Among free nations, our barriers to travel are the most formidable. We make it excessively difficult for foreigners to visit the United States. We require visas, and make them hard to get; we subject potential visitors to all sorts of administrative burdens and red tape; we require them to fill out questionnaires that assume illegal or immoral purposes for their visit; until recently we even required fingerprinting. No Western country subjects the American traveler to these burdens or indignities, but we do not, it appears, believe in reciprocity. And alone of the free nations of the West we put serious restrictions on the freedom of travel of our own citizens.

This is all quite new, though, as with many things that are new, we accept them as if they were a part of the cosmic system. Half a century ago no passports were necessary for travel except to Czarist Russia, and no government—certainly no American Government—dreamed that it

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LETTERS TO THE EDITOR

WILL TO SURVIVE

THE QUESTION WAS ASKED by Bertrand Russell (SR Dec. 21): "Can Scientific Man Survive?" Yes, and not only that, but he can do a much better job of it.

Although man, at present, is capable of blowing himself to bits, this by no means indicates that he will. His chances of perishing are no greater than those of primitive man who had to put up with such outrages as climatic disorders, disease, witch doctor and company, and the tribe next door. In fact, man's own special technique of survival today is far more efficient and effective than it has ever been.

In short, Bertrand Russell is all wet. He stated "that one of the surest tests of a man's genuine desires is what he thinks it worth while to spend his money on"—nuclear fission. With this he implies that man spends most of his time fiddling with defense and toys of self-destruction.

Nonsense! No economy can exist if it produces non-consumptive items, *i.e.*, weapons, which do not enable the businessman to get his money back and thus continue production. Since economies do exist, this means that man spends most of his time figuring out ways to exterminate his monthly bills, not his next door neighbor. He may make weapons for defense against the possible aggression of his neighbor, thereby insuring his own continued survival, but he will not devote his life to the other's annihilation.

Surely man's very will to survive will not be the cause of his own destruction. When nature makes something, she doesn't go half way. She makes something that will last and perhaps for all eternity.

LORNE H. WARD.

Glendora, Calif.

MASS EXTERMINATION

PLAUDITS TO BERTRAND RUSSELL for "Can Scientific Man Survive?" I take issue with him on one point only, where he states that "it is a characteristic of *homo sapiens* that he is more anxious to kill his enemies than to stay alive himself." This is not true of man in general and God forbid that it reflects the attitude of the average American.

If 99 per cent of public money is spent in perfecting methods of mass extermination, this is not the fault of John Q. Public. I'm sure that the majority of taxpayers sadly deplore the use of their money on lethal research or the weapons thereof. However, they have little say in how that money is used by a minority group which controls public funds.

If Lord Russell's statement were true, Americans would be slaughtering one another at an alarming rate with little thought of self-preservation.

PHILIP G. KNAPP.

Rochester, N. Y.

"At least we know one thing, they're not vegetarian."

LAZY VIEWERS

BEFORE HOLLIS ALPERT and Hollywood cram toll-TV down our throats, there should be a little "enlightenment" aimed in their direction also. Only the laziest of men would rather watch a first-run movie on TV than in a theatre. The disadvantages of watching a movie on a 21" screen together with inadequate sound and lighting is obvious; one has only to view "The Tales of Hoffman" via the two media to know that there is no comparison in the enjoyment the original has to offer over its livingroom counterpart. Granted toll-TV might do away with the "horrendous blight" of TV advertising, but without the commercials when would we set up the next round of drinks or make the popcorn?

RICHARD C. VER WIEBE.

Bloomington, Ind.

TOTAL FAILURE

I AM CONSTANTLY surprised that the published confessions of our ex-Communists like Howard Fast and the critics who review them do not discuss the one most important fact of all about the Communist movement in America: its total failure to win even passing support from the American workers at whom it is aimed. Communism is not the misty philosophical debates among frustrated intellectuals, but the revolutionary goal of the machine-age worker. The American worker has never been hungry enough to listen to revolutionary Marxism. An understanding of why John Jones, automobile worker, votes Republican or Democratic rather than Communist could guide us toward statesmanship in every corner of our earth. Strangely enough it is the one essential fact the ex-Communists do not discuss.

FRANK A. SIEVERMAN, JR.

Ocean Beach, N. J.

THE MAN IN THE ORB

WHO OWNS the Moon? (SR Dec. 7) The man does. He's been in it ever since I was five. Once he tried to establish a bridgehead to a town in England, got off the beam, landed ahead of schedule in New Orleans. Except for this one humiliating attempt at space conquest he's remained in his own orb.

MILICENT L. PETTIT.

Radnor, Pa.

MAGNETIC RAY

PERMIT A lay-fictioneer to suggest that eventual solution of the space-travel problem will be found in development of what may be termed a "magnetic" ray—a ray combining the principles of radar and magnetism—capable of being generated in a vehicle and directed at the planet it is desired to visit, applying the law which compels iron filings to leap to a magnet, the mass of the planet pulling the vehicle from Earth and through Space and the return trip being accomplished by reversing the ray.

THOMAS EARLE DWYER.

White Cloud, Mich.

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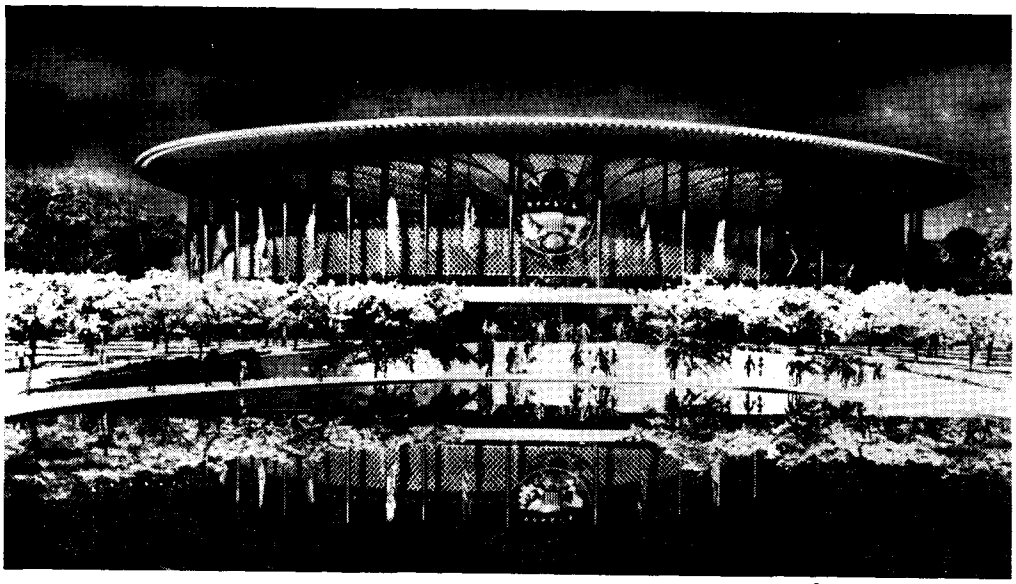
TRAVEL '58



The United States Pavilion. —*Jacques Donatil.*

Are We Losing the Cultural Race, Too?

THE FAIR AT BRUSSELS

and America's Role

By HORACE SUTTON

ON APRIL 17, 1958, nineteen years after the opening of the last global exposition on the flats of Flushing, the city of Brussels will unveil what is being widely heralded as the first world's fair of the atomic age. It will bring together the best of material and cultural achievements that fifty nations from Andorra to Yugoslavia have evolved in two thousand years of civilization, not to mention the products of such international and supra-national bodies as the European Coal and Steel Community, the Council of Europe and the United Nations. So vast is the enterprise, so broad the concept, so ripe the opportunity for displaying the fruits of competing ideologies, that the Brussels Fair is certain to be the prime attraction of 1958, perhaps the most exciting spectacle in many a year.

At a time when we are still smarting from our recent losses in the race to space, Americans will be doubly anxious—and perhaps not a little apprehensive—about how well our cultural advancements are to be displayed at Brussels.

The Fair will bring together, on 500 acres of Heysel Park, four miles from the center of Brussels, the musicians of the world's leading orchestras, the foremost voices of the world's opera companies, productions by leading choreographers, the best of the modern theater, three international film festivals, folklore processions, the evolution of such material developments as the automobile, musical instruments from flute to hi-fi, and high fashion, not to mention daily sporting events featuring star athletes and internationally renowned teams.

How Belgium will greet, feed, and house the thousands of the world's citizens who will troupe

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past the flaring wings of the Benelux Gateway each day is a master problem in logistics which is being solved with a maximum of efficiency, forethought and inventiveness. All winter long a Welcome Committee has been hammering away at the Belgian citizenry to "Be a Polyglot in 1958." A polyglot will be one who is able to greet the visitors in their own tongue. Language courses babble on daily in adult education centers across the country, and these lessons are supplemented by radio and television. Belgians are being graduated with the degree of "Benevolent Interpreter," at which time they receive a colored stickpin with the initials of the foreign country whose language they speak. Arriving visitors will be similarly pinned and in theory at any rate, all a visiting Swahili-speaking Bantu will have to do is wander around until he sees a like Swahili button and then ask directions.

A nationwide campaign is in force to get Belgians to smile, to tip their hats, and to refrain from snarling at gum-chewing rock-and-rollers from the States; knapsack-toting shorts-wearing Teutons from Bavaria, steel-toothed Slavs from the Steppes, and other vulnerable types. A poster in Flemish calls its *"Operatie Glimlach."* In other words, *glimlach* and the world will smile with you.

Two hundred and fifty hostesses culled from the best Belgian families will help with the welcoming. There will be a rest center for old people equipped with wheel chairs, batteries for hearing aids, and probably Geritol and other tonics. There will also be a Children's Kingdom where the *kinder,* once deposited, will have an identifying ticket tied to a handy button. A stub, torn off the ticket, will be handed to the parent so the offspring can be reclaimed later. The child will be sheltered, entertained and fed, and if necessary, put to bed in a dormitory, all at a daily cost of about forty cents.

Accommodations, a monstrous problem in Brussels, not a town with nearly sufficient summer space under the best of conditions, is being handled by a non-profit organization called Logexpo, for *logement exposition.* As a Belgian was saying the other day, "We are influenced by Germanic traits and by French traits. The Germans are inclined to be very well organized. The French are more spontaneous. Perhaps the Germans would have begun to think about this problem five years ago. The French would have begun to plan six months before the opening. We have been thinking it out for two and a half years."

The results of such compromise planning were based on an anticipated daily attendance during the run of the fair of 75,000 people, with 175,000 on week-ends. Fortunately, not all will sleep over. For those who do, Brussels is putting up three motels, two a walk from the grounds. They sleep 10,000. After the fair these structures will disappear. There are 4,000 hotel rooms with space for about 8,000 visitors. Private dwellings will absorb 10,000 guests each night. It is expected that 17,000 will make use of camping areas and parking places in trailer camps. Plus which, the giant hotels on the North Sea Coast can care for 36,000 people. "After all," a spokesman explained, "Belgium is very small. Why, there is hardly room to print its name in the space assigned to it in an atlas." Nearby countries have offered to take some of the overload. After such an invitation from the Netherlands recently, a Logexpo man countered, "It won't be absolutely necessary to go as far as Amsterdam, but it is very thoughtful of that city to consider itself a suburb of the world's capital in 1958."

Those who flock to the world's capital this spring and summer will be able to present themselves at a Logexpo office, fill out a card explaining their lodgment preferences. A master card which nearest approaches these needs is placed in the mixer and it immediately sorts out all the cards of all the available places of the type sought.

What awaits then is the fair itself with its 250 acres of floral displays packed with two million plants from around the world; a world art center encompassing paintings never before released from Russian museums, and the greatest exhibition of Flemish art ever displayed under one roof. Russia and the U.S. will display their latest achievements in the International Hall of Science. Seven buildings will house the exhibits of the Belgian Congo. There will be a reproduction of what Brussels was like in 1900 and a scale model version of what it expects to be like in 2000.

Visitors will stroll two parallel elevated roadways that span the areas inhabited by the foreign pavilions. This aerial bridge, nearly fifty feet above ground, will wind for a quarter of a mile through the international exhibits. Here, on each country's assigned national day, its greatest artists will perform on a world stage. Coming together, competing for brilliance and for global acceptance, will be artists from the Kabuki, the Bolshoi, the Royal Ballet and the American Ballet Theater.

Much has been said and much criticized about the United States presentation in this global show. Just what is our most salable culture? Is it a sparkling supermarket? A jazz combo out of the Delta? A Broadway show? Who will finance what we send? Ominous clouds have gathered that foretell of a possible loss on our cultural front, too. Writing in The New York Times last fall, Howard Taubman warned "We are getting ready to take another beating and a loyal citizen should speak up. Unless we stop dragging our feet," he said, "we are going to look puny in comparison with the Soviet Union in artistic aspects of the Brussels Fair next year."

A letter Taubman received from a Belgian friend said, "I cannot tell you how anxiously I wish that the United States would have a place at least as important as that of the Eastern countries in the musical and artistic life of the exposition." Stories have welled up about our inadequacies in science exhibitions, about difficulties in getting the most advantageous theater presentation sent abroad. To probe our place at Brussels we have asked our critics in the fields of music and dance, the theater, and films to report on the offerings anticipated in their respective fields and just how well the U.S. contribution will shape up in the international display at Belgium this April.

NATIONAL DAYS—BRUSSELS WORLD'S FAIR 1958

April 8, June 5, O.E.E.C.; April 24, Israel; May 2, Sept. 18, Hungary; May 7, Austria; May 8, Red Cross; May 9, European Coal & Steel Community; May 12, Argentina (tentative); May 13, 14, Japan; May 19, Luxembourg; May 20, Norway; May 21, Finland; May 29, Morocco; May 30, Philippines; June 16, 17, 18, Federal Republic of Germany; June 19, 20, Italy; June 23, Monaco; June 24, Portugal; June 23, 24, 25, Agencies of the U.N.; June 26, U.N.; June 27, Yugoslavia; June 29, July 31, August 1, Switzerland; June 30, Egypt; July 1, Belgian Congo; July 2, 3, 4, United States; July 7, Sept. 11, Venezuela; July 8, 9, Sept. 25, France; July 10, 11, 12, United Kingdom; July 15 Saudi Arabia; July 22, Syria; July 23, 24, Czechoslovakia; July 25, 26, Spain; July 30, San Marino; August 6, Brazil (tentative); August 7, 9, Turkey; August 11, 12, 13, U.S.S.R.; August 14, 15, The Holy See; August 20, The Netherlands; August 21, Iraq; August 25, 26, Canada; August 27, Dominican Republic; August 29, Tunisia; September 2, 3, Council of Europe; September 4, Iran; September 5, Benelux; September 11, Cambodia; September 15, 16, Mexico; September 18, Chile; September 24, Lebanon; October 1, Uruguay.

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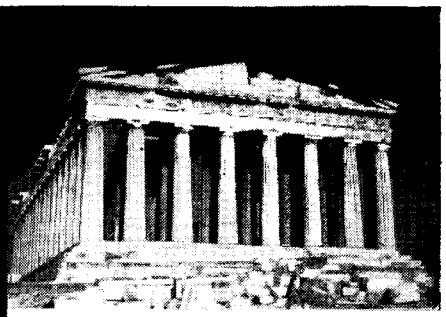
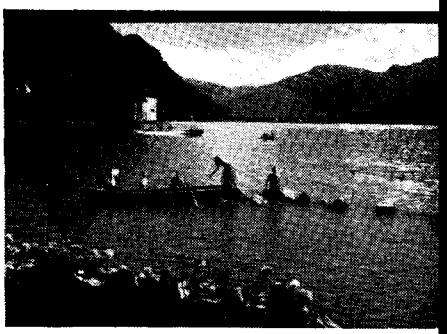
1. ☐ Luxembourg City, Luxembourg
☐ Maria Theresa Street, Innsbruck, Austria
☐ Montmartre Street Scene, Paris, France

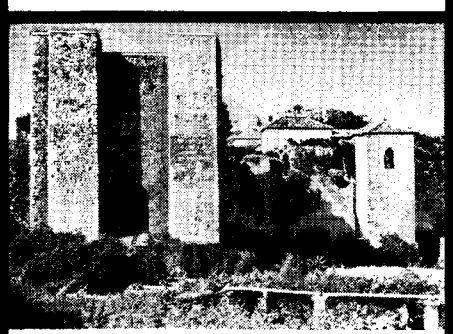
2. ☐ Torquay, Devon, England
☐ The Principality of Monaco
☐ View of Estoril, Portugal



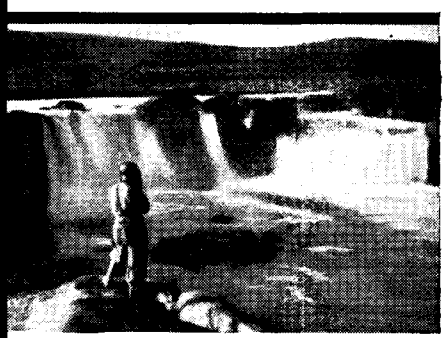
3. ☐ The Parthenon, Athens, Greece
☐ Diocletian's Palace, Split, Yugoslavia
☐ Temple of Concord, Agrigento, Italy



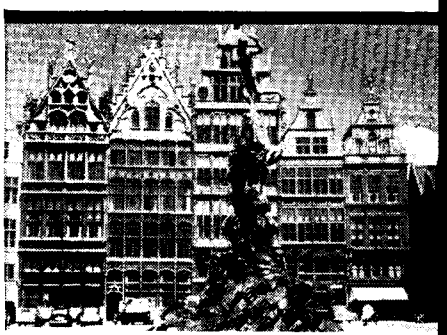
4. ☐ The Castle of Chillon, Switzerland
☐ Dromoland Castle, Co. Clare, Ireland
☐ Frederiksborg Castle, Denmark



5. ☐ Ottoman Fort, Istanbul, Turkey
☐ The Alcazaba, Malaga, Spain
☐ Turku Castle, Turku, Finland



6. ☐ Tännforsen Waterfall, Sweden
☐ Radau Waterfall, Germany
☐ Godafoss Waterfall, Iceland



7. ☐ Hanseatic League Houses, Bergen, Norway
☐ Town Hall, Middleburg, Netherlands
☐ Gothic Guild Houses, Antwerp, Belgium

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ANSWERS:
1. Montmartre Street Scene, Paris, France. 2. The Principality of Monaco. 3. The Parthenon, Athens, Greece. 4. The Castle of Chillon, Switzerland. 5. The Alcazaba, Malaga, Spain. 6. Godafoss Waterfall, Iceland. 7. Gothic Guild Houses, Antwerp, Belgium.

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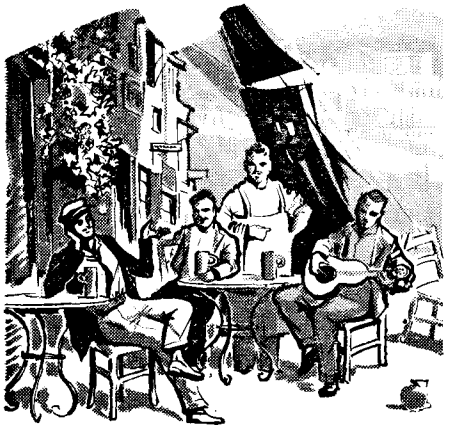

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I. MUSIC AT THE FAIR

By IRVING KOLODIN

EITHER way you look at it, music at the Brussels Fair at this moment presents a rather confusing picture of abundance and under-nourishment, strong participation by some nations and laggard interest by others. The "either way," from this point of vantage, refers first, to the attractions of what has so far been arranged as a whole; second, the evaluation of what has been arranged by us as a nation.

It is a fair certainty (without pun) that there will be music of some sort every day from the opening "manifestation" in April till its conclusion in October. A musical devotee planning a jaunt to Brussels will find, either in the 2,500-seat auditorium, or the 500-seat one, or the outdoor Esplanade something to interest him, whether or not he knows in advance what it is going to be.

As has been noted elsewhere, dates have been assigned in terms of "national days." Just how that works out, in terms of specific musical attractions, is not clear from the incomplete list thus far available. The longest succession of events falls in the period between July 3 and 12, beginning with the United States representation on July 3-4-5, the French on July 8, and the English on July 10-12. The last of these has been chosen as time for the participation of the BBC Orchestra under Sir Malcolm Sargeant, in a menu of solid British fare by Holst, Walton, etc.

In a chronological sequence, we find on either side of the July period such events as the Hungarian Opera performing Bartok's "Bluebeard's Castle" early in May, along with chamber music of Kodaly and Bartok by a representative native quartet. Later in May the Helsinki Student Choir will take part in the Finnish presentation. Yugoslavia's turn comes on May 27, when the Ballet Belgrade will present some of its specialties, the fine chamber ensemble led by Antonio Janigro will be heard, and the symphony orchestra will be joined by soprano Z. Kunc (known to American audiences as Zinka Milanov) in a pair of concerts.

A target date for the music lover in June is the twenty-ninth, when the Stadtopera of Basle will offer a new work by Heinrich Sutermeister entitled "Titus Feuerfuchs." The Swiss National Days apparently recur later in the summer, for Ernest Ansermet will lead the Suisse Romand Orchestra in a concert on July 31, and Victor Desarzens is down for an appearance with an ensemble from Lausanne which will perform Frank Martin's choral work "Le Vin Herbé" on September 15.

Following the American, English and French periods (the latter so far is concentrated on an appearance of the Paris Opera Ballet on the eighth), the Czechoslovakian folklore ensemble called SLUK will be seen on July 23 and 24, along with concerts by the Czech Philharmonic (conductor unspecified) and chamber music ensembles. This exhausts the list of events of a national character for which definite dates are now assigned: as it omits the participation of the USSR, East and West Germany, the Netherlands, Italy and Austria (although the Vienna Philharmonic is promised for some time or other), it obviously cannot be called comprehensive. One clear difficulty, of course, is that mid-July to September is the time of festival activity in Salzburg, Munich, Bayreuth, Glyndebourne, Aix-en-Provence, etc.

One event which is non-competitive with anything elsewhere and may be the most profitable of all for participants as well as visitors is the International Meeting of Youth Orchestras to take place between July 13 and 20. Organizations from ten nations will participate, and if the European level conforms to the quality of the Juilliard Student Orchestra directed by Jean Morel which will represent the United States, the air should be full of skillful sounds. Included among the participants are Austria, Great Britain, the Netherlands, West Germany, Czechoslovakia, Yugoslavia, Switzerland, and the USSR. The concerts are specifically designated as noncompetitive and no prizes will be officially awarded: there is little question, however, that the young people (thirty is considered the dividing line) will vie for the unofficial accolade of press and public. As climax to the week's activity, an international orchestra will give a concert under the direction of Hermann Scherchen, with Belgium's Arthur Grumiaux as violin soloist.

American participation has been left to the last because it is still undefined, and a subject of controversy. Our principal representative will be the Philadelphia Orchestra (which is much like sending Marilyn Monroe to a beauty contest) with Eugene

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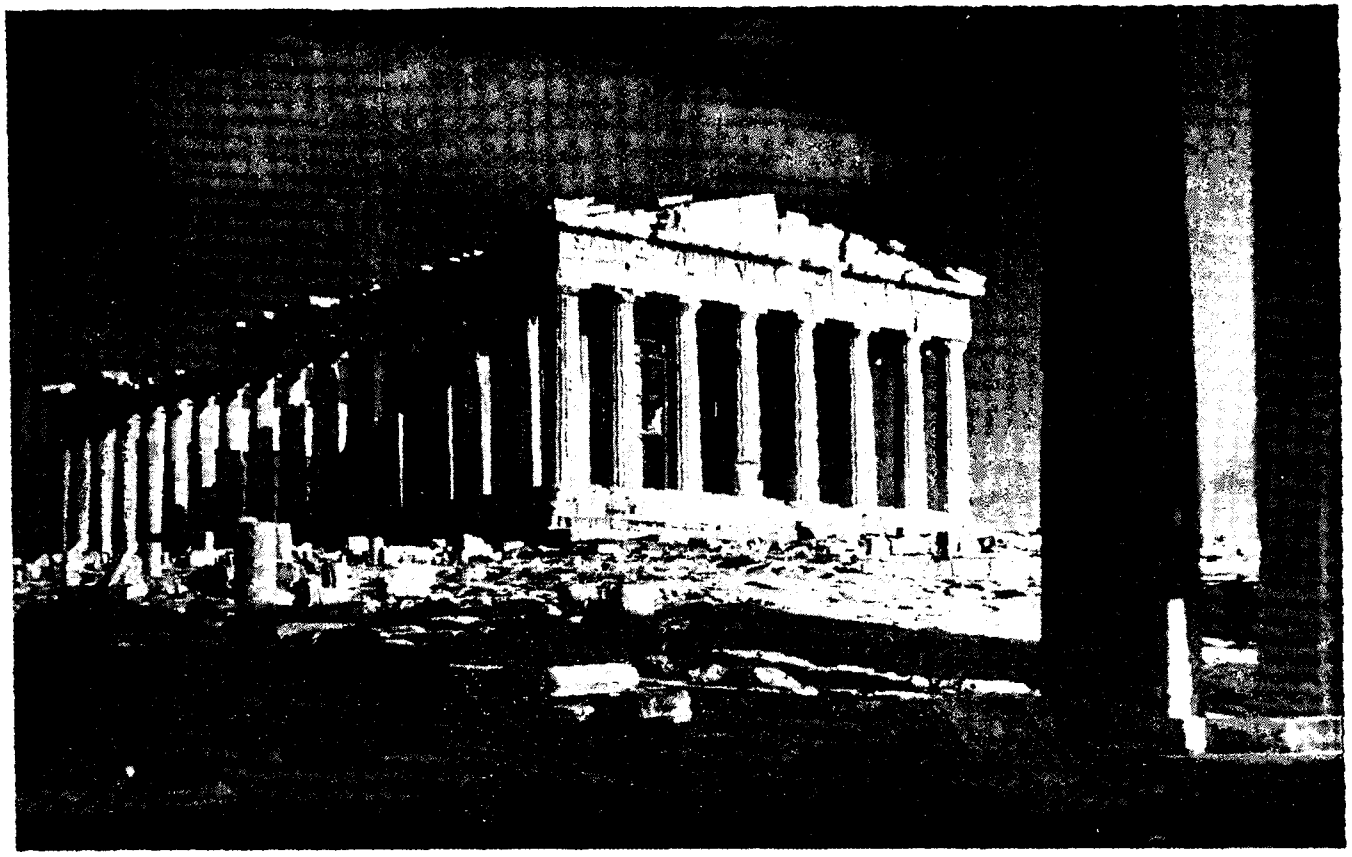

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Ormandy conducting and Isaac Stern as soloist. The Ballet Theater will make several appearances with Nora Kaye as leading ballerina. Such other American prides as the Metropolitan Opera, our world famous jazz musicians, and our internationally known concert artists (from Marian Anderson to Fernando Valenti) are, apparently, destined to the sidelines.

This has aroused a good deal of rancor in the press and among the professionals themselves not merely because our cross-section is a narrow, unrepresentative one, but also because Russia is preparing—with the usual amount of secrecy—a list of attractions headed by the Bolshoi Ballet (sometime in June) which is likely to make our own efforts seem meager. And, with all esteem for the Philadelphians, consideration might have been given to some other excellent ensemble which has not recently enjoyed European exposure—such as the Chicago Symphony under Reiner, the Pittsburg under Steinberg, or the National Symphony of Washington under Mitchell—to discourage our disparagers from saying we are a one-orchestra nation.

A revealing commentary on the backstage manipulations involved in an affair of this sort came to hand in November from the Office of the U. S. Commissioner General. Some months previously I had been approached to act, along with others, on a committee to choose exhibits representative of the United States for an International Recording Festival. The best examples of our record industry were to be demonstrated in competition with those of other countries, and judgments rendered by an international jury. In his November 25 letter, Executive Director Thurston J. Davies states: "We are exceedingly regretful . . . that we troubled you regarding the International Recording Festival which the Belgians set up in great detail and which they have now abandoned without any advance notice to this office."

The trouble to me was minimal, for no active effort on my part had been involved, beyond an agreement to participate. Could it be, however, that the "abrupt and unexplained cancellation" (as Director Davies termed it in his letter of October 25 to Baron Moens de Fernig, Commissioner General of the Fair) was possibly related to Russia's well-known deficiency in the field of high fidelity recording? The subject seems hardly worthy of an international incident, but when actions are unexplained, suspicions are rampant.

More particularly, if the USSR tactic is to choose the activities in which they excel and avoid those in which they do not, our policy should certainly be to show the breadth *and* variety of ways in which we excel. A half-hearted, penny-pinching participation would be worse than no participation at all.

II. THEATER AT THE FAIR

By HENRY HEWES

THE theater program at the Brussels World Fair is in some ways the least important and in some ways the most important ammunition in the American cultural barrage. It is the least important in that the language barrier prevents shows performed in English from reaching many of those whom we wish to convince of our artistic skill and our humanity. And it is the most important in that the theater is the one art form wherein lies the best chance of people with erroneous preconceived ideas about us, meeting Americans most directly.

For the U.S.S.R., France and England it is a relatively easy matter to send their very best theater to Brussels. In the first place these countries subsidize national companies which means that there is already in being a highly trained company that performs in its own special style better than any other company in the world. Furthermore there is a large repertoire of existing productions from which the very best can be chosen. And since there is no commercial producer involved, these companies can simply shut down at home and make a tour at the invitation of their governments. Secondly, the expense of transporting a European company the comparatively short distance to Brussels and the drastic European wage differential (for instance three American stagehands will receive $380 a week each compared to about $40 a week for his European counterpart) makes special theater events a costly item here.

Nevertheless, producer Jean Dalrymple, is trying to mount at least four productions in the 1100 seat American auditorium. Definitely scheduled from June 3 to June 22 is the Rodgers and Hammerstein musical "Carousel." Miss Dalrymple's revival of this Show at City Center last fall

(*Continued on page* 50)

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as famous for her cooking as the Savoy...
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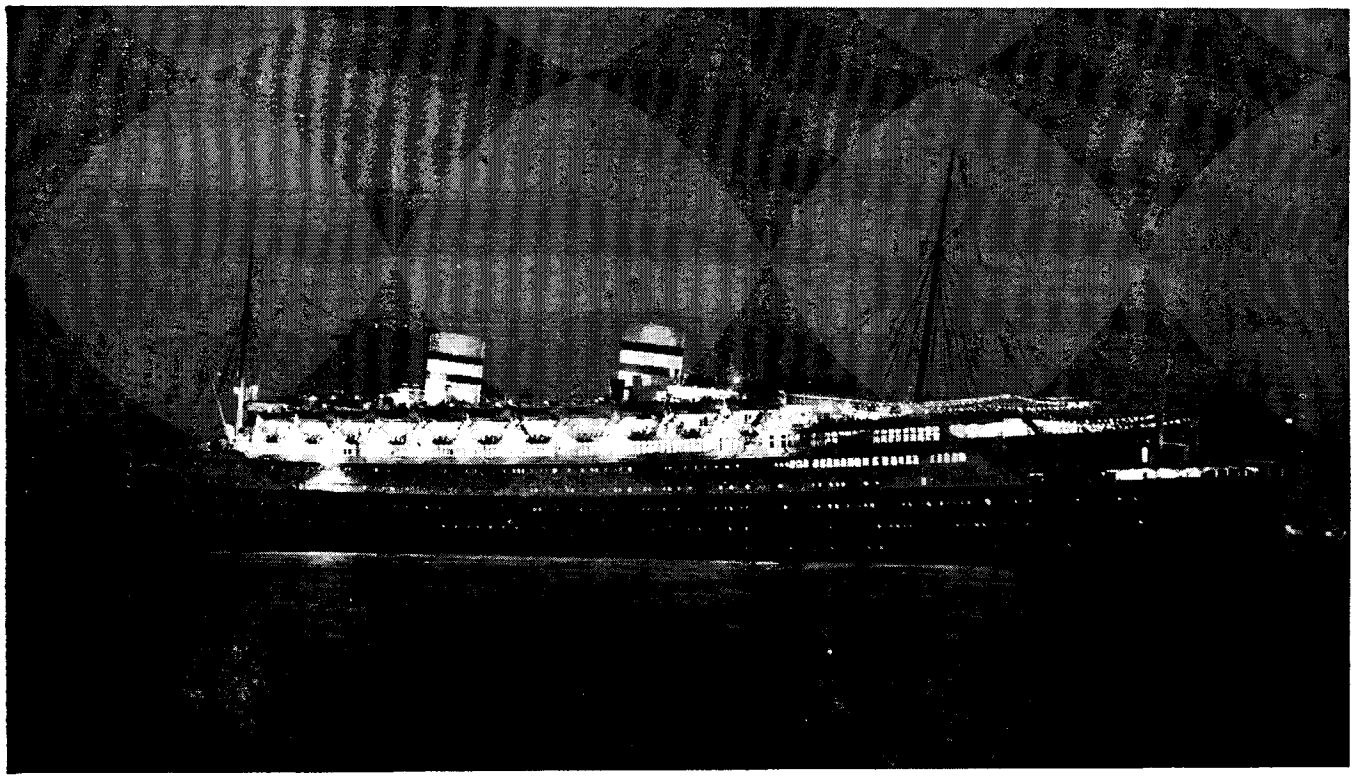

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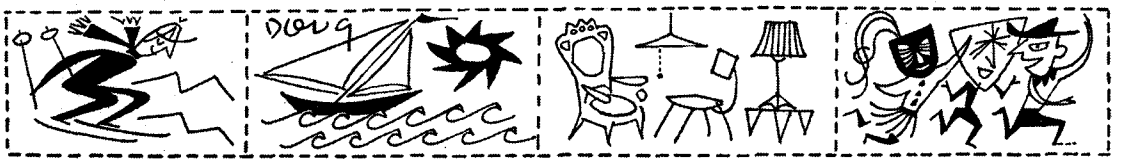
SUN	MON	TUES	WED	THURS	FRI	SAT
			1 Football Bowl Games, USA. Junkanoo Festival, Nassau.	**2** Ballet Season. Monte Carlo, Monaco. Jan. 1-15.	**3** Agricultural, Industrial Fair. Mendoza, Argentina. Jan. 1-31.	**4** Third International Student Festival. Manila, P.I. Jan. 1-10.
5 Folklore Procession. St.-Jean-de-Luz, France.	**6** Firemen's public gymnastic show, parade. Tokyo, Japan.	**7** Open Golf Tournament. San Juan, P. R. Jan. 6-9.	**8** Forty-first Annual Field Trials. Pinehurst, N.C. Jan. 4-11.	**9** Automobile Rally. Monte Carlo, Monaco. During period Jan. 9-20.	**10** Western Stock Show. Denver, Colo. Jan. 10-18.	**11** Swedish Parliament Opens. Stockholm, Sweden.
12 Calypso Tents. Native music. Trinidad. Week-ends to Feb. 18.	**13** Carnival Parades. Martinique, F.W.I. Jan. 13, 20, 27; Feb. 3, 10, 17.	**14** Harvest Feasts. Pageants, folk events. Southern India.	**15** Balinese New Year. Isle of Bali.	**16** Canadian Figure Skating Championship. Ottawa, Canada. Jan. 16-18.	**17** Hahnenkamm Ski Races. Kitzbuehel, Austria. Jan. 17-19.	**18** National Motorboat Show. New York City. Jan. 17-26.
19 International Flower, Fruit Show. Brussels, Belgium.	**20** Traditional Fair. San Cristobal, Venezuela. Jan. 20-26.	**21** Australian Lawn Tennis Championships. Sydney, Australia. Jan. 17-27.	**22** Bahamas Winter Fishing Tournament. Nassau. Jan. 12-Mar. 30.	**23** Italian Fashions Show. Florence, Italy. Jan. 20-30.	**24** Winter Carnival. St. Paul, Minn. Jan. 24-Feb. 2.	**25** Opera Ball. Prime social event. Copenhagen, Denmark.
26 1,000-kilometer Auto Race. Buenos Aires, Argentina.	**27** Feast of St. Devoté, patron saint of Monaco. Monte Carlo, Monaco.	**28** Antiques Forums. Williamsburg, Va. Jan. 26-31; Feb. 2-7.	**29** Winter Sports Week. Garmisch-Partenkirchen. Germany. Jan. 25-Feb. 2.	**30** Mozart Festival Week. Vienna, Austria. Jan. 24-30.	**31** Music Festival. Halifax, N.S. Jan. 31-Feb. 7.	

FEBRUARY

SUN	MON	TUES	WED	THURS	FRI	SAT
						**1** Swiss Ski Championships. Kanderstag, Switzerland. Feb. 1-2.
2 Fourteenth Grand Prix Auto Race. Buenos Aires, Argentina.	**3** World Ski Championship. Badgastein, Austria. Feb. 2-9.	**4** Miami-Nassau Ocean Race. Feb. 4. Nassau Cup Race, Nassau. Feb. 8.	**5** National Coursing Meet. Dogs chase game. Clonmel, Ireland. Feb. 4-6.	**6** Canadian Winter Carnivals: Banff, Feb. 6-9. Quebec, Feb. 1-18. Week-ends.	**7** International Furniture Fair. Cologne, Germany. Feb. 7-11.	**8** Artists' Fancy Dress Ball. Copenhagen, Denmark.
9 North American Ski Jumping Championship, Sault Ste. Marie, Canada. Feb. 8-9.	**10** St. Bernadette 100th Anniversary Ceremony. Lourdes, France. Feb. 8-11.	**11** Royal Hobart Regatta. Biggest in Southern Hemisphere. Tasmania. Feb. 8-11.	**12** Gasparilla Pirate Festival. Tampa, Fla. Feb. 10-15.	**13** Opera Ball. Major carnival season event. Vienna, Austria.	**14** Battle of Flowers. Carnival parade. Nice, France. During period Feb. 9-18.	**15** World Championship Ice Skating Meet. Helsinki, Finland. Feb. 15-16.
16 Brier Curling Cup Championship. Victoria, B.C., Canada. Feb. 14-18.	**17** Chinese New Year. Welcome "Year of Dog" in Formosa, New York, San Francisco.	**18** Mardi Gras: Binche, New Orleans, Nice, Rio de Janeiro, West Indies.	**19** NASCA Speed Weeks. Daytona Beach, Fla., Feb. 9-23.	**20** Norwegian Ski Championships. Oslo, Norway. Feb. 15-23.	**21** Almond Blossom Festival. Portimao, Portugal. Feb. 20-22.	**22** Camellia Festival. Temple City, Calif. Feb. 21-23.
23 Canadian Jr., Sr. Ski Championship. Kimberley, B.C., Canada. Feb. 23-24.	**24** Morgestraich. Satirical carnival. Basel, Switzerland. Feb. 24-26.	**25** Centennial Curling Bonspiel. Victoria, B.C., Canada. Feb. 23-28.	**26** Fur Festival. Anchorage, Alaska. Feb. 21-28.	**27** Greek Orthodoxy Day. Principal observance in Fener, Turkey.	**28** World Ice Hockey Championship. Oslo, Norway. Feb. 28-Mar. 9.	

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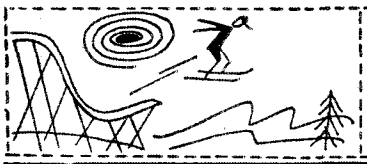
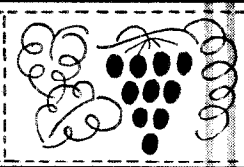
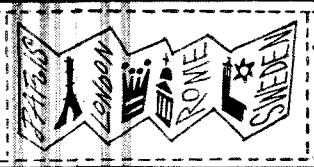
MARCH

SUN	MON	TUES	WED	THURS	FRI	SAT
						**1** World Championship Nordic Ski Events. Lahti, Finland. Mar. 1-9.
2 Vasa Ski Race. Mora, Sweden.	**3** Grape Festival. Caxias, Brazil. Mar. 1-15.	**4** Fairs: Melbourne, Australia, Feb. 27-Mar. 22. Frankfurt, Germany, Mar. 2-6.	**5** Holi. Major festival of color in India. Mar. 5-6.	**6** Red Cross Fair. Top-ranking social event. Nassau.	**7** Ham and Egg Show. Agricultural fair. Ft. Valley, Ga. Mar. 6-7.	**8** National Travel Show. New York City. Mar. 8-16.
9 Winter Carnival. Fairbanks, Alaska. Mar. 6-9.	**10** Fallas de San Jose. Fireworks. Valencia, Spain. Mar. 9-19.	**11** International Flower Show. New York City. Mar. 9-15.	**12** Holmenkollen Week. Ski meet. Oslo, Norway. Mar. 12-16.	**13** House and Garden Tour. Savannah, Ga. Mar. 13-14.	**14** Manitoba Music Festival. Winnepeg, Canada. Mar. 10-24.	**15** Women's Titleholders' Match. Augusta, Ga. Mar. 13-16.
16 Carnival Parade with Blancs Moussis. Stavelot, Belgium.	**17** St. Patrick's Day. Major celebrations in Boston, Dublin, New York City.	**18** College Weeks. Bermuda. Mar. 18-April 13.	**19** Finnish Industries Fair. Helsinki, Finland. Mar. 14-23.	**20** Modern Dutch Art Show. Nuremberg, Germany. Mar. 16-Apr. 13.	**21** Somerset County Maple Festival. Meyersdale, Penna. Mar. 21-23.	**22** Latin American Fiesta. Tampa, Fla. Mar. 22-29.
23 International Winter Games. Rovaniemi, Finland. Mar. 22-23.	**24** Sunshine Festival. St. Petersburg, Fla. Mar. 24-29.	**25** International Fair. Commercial Section. Copenhagen. Mar. 21-30.	**26** Panhellenic Fine Arts Show. Athens, Greece. Mar. 1-31.	**27** Wine-tasting Festival. Wellenstein, Luxemburg.	**28** Cherry Blossoms: Wash., D.C. Mar. 23-28. Japan, Mar. 25-Apr. 10.	**29** Grand National Steeplechase. Aintree, Liverpool, England.
30 Pilgrimage into Jerusalem on first Palm Sunday route.	**31** Royal Easter Show. Sidney, Australia. Mar. 28-Apr. 8					

APRIL

SUN	MON	TUES	WED	THURS	FRI	SAT
		1 Ice Pool. Nenana, Alaska. Guess date of ice breakup. Apr.-May.	**2** Holy Week. Processions, pageants in Italy, Puerto Rico, Spain. Apr. 1-6.	**3** Procession of Penitents. Arles-sur-Tech, France.	**4** Masters' Golf Tournament. Augusta, Ga. Apr. 3-6.	**5** Passover. Pilgrimage to Jerusalem, Israel.
6 Dedicate underground Basilica of Pope Pius X. Lourdes, France.	**7** Wesak Day. Buddhist celebration. Sunrise service in park. Honolulu, H.I.	**8** W. of Ireland Open Amateur Golf Champ. Sligo, Ireland, Apr. 5-8.	**9** National Spring Flower Show. Big tulip displays. Lisse, Holland. Mar. 15-May 15.	**10** Puyallup Valley Daffodil Festival. Tacoma, Wash. Apr. 7-13.	**11** Tucson Festival of Arts. Tucson, Ariz. Apr. 11-26.	**12** Kite-fighting Contest. Nagasaki, Japan. Apr. 10-28.
13 Fairs: Lyons, France, Apr. 12-21. Basel, Switz., Apr. 12-22. Milan, Italy, Apr. 12-27.	**14** Pan American Day. Parades, ceremonies in Latin America.	**15** White Marlin Tournaments. Nassau. Apr. 15-21; 24-30.	**16** Inter-American Music Festival, Wash., D.C. Apr. 16-20.	**17** World Fair. Brussels, Belgium. Apr. 17-Oct. 19.	**18** Danish Crafts, Industry Display. Copenhagen, Denmark. Apr. 18-27.	**19** Historic Garden Week. Throughout Virginia. Apr. 19-26.
20 Fiesta San Jacinto. San Antonio, Texas. Apr. 20-26.	**21** Fairs: Seville, Spain, April 18-22. Graz, Austria. Apr. 26-May 4.	**22** Casals Festival. San Juan, P.R. Apr. 22-May 8.	**23** Carnival. Parades, dances. St. Thomas, V.I. Apr. 23-30.	**24** Floral Pageant. Parade. Hamilton, Bermuda.	**25** Arkansas State Band Festival. Hot Springs, Ark. Apr. 24-26.	**26** American Music Festival. Washington, D.C. Sundays, Apr. 20-May 18.
27 Outdoor Parliament Sessions. Appenzell, Switzerland.	**28** International Folklore Gathering. Trenta, Italy.	**29** Shakespeare Festival. Stratford-on-Avon, Eng. April-November.	**30** Walpurgis Night. Age-old spring festival. Germany and Scandinavia.			

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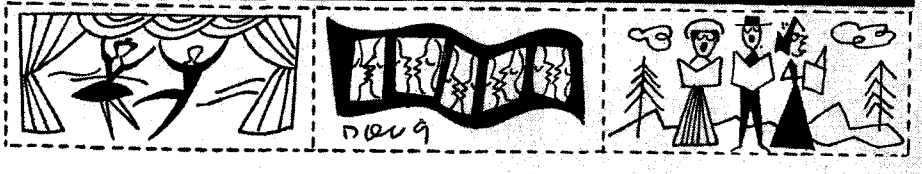
SUN	MON	TUES	WED	THURS	FRI	SAT
				1 Holiday in Dixie. Shreveport, La. Apr. 30-May 4.	2 Shenandoah Apple Blossom Festival. Winchester, Va. May 1-2.	3 Football Assn. Cup Final. Wembley, England.
4 Maryland House, Garden Tour. State-wide. Apr. 29-May 11.	5 Holy Blood Procession. Bruges, Belgium.	6 Spring Show, Industry Fair. Dublin, Ireland. May 6-10.	7 May Fair. Paris, France. Apr. 27-May 18.	8 May Music Festival. Wiesbaden, Germany. May 1-31.	9 Mrs. America Pageant. Ft. Lauderdale, Fla. May 4-11.	10 International Soccer Championship. Rio de Janeiro, Brazil.
11 Religious Pilgrimages: Luxemburg, May 11. Fatima, Portugal, May 12-13.	12 An Tostal. Ireland's springtime festival. Cork, Dublin, Galway. May 11-26.	13 Big Drum Dancing, Saraka. St. Vincent, B.W.I. May 13-20.	14 Tuna Tournaments. Nassau. May 14-19; 21-25; 29-June 2.	15 Feast of the Candles. Gubbio, Italy.	16 Royal Windsor Horse Show. Windsor, England. May 15-17.	17 Royal Danish Ballet, Music Festival. Copenhagen, Denmark. May 17-31.
18 Ethan Allen Day Festival. Ft. Ticonderoga, N. Y.	19 Vancouver Island Indian Festival. Victoria, B.C., Canada. May 19-20.	20 Pinar del Rio-Habana Car Race. Havana, Cuba.	21 German Handicrafts Fair. Munich, Germany. May 15-26.	22 Outrigger Canoe Races. Honolulu-Pearl Harbor, Hawaii.	23 Chelsea Flower Show. London, England. May 20-23.	24 Empire Day. Parades, speeches. British Commonwealth Nations.
25 Helka Folk Festival. Saaksmaki, Finland.	26 Whitsuntide. Sports contests in Granada and Trinidad, B.W.I.	27 Samples Fair. Rome, Italy. May 24-June 7.	28 Fair, Festival. Cordoba, Spain. May 25-June 5.	29 Apple Blossomtime. Annapolis Valley, N.S. Parade in Grand Pré.	30 Keugler-Anderson Memorial Bike Race. Somerville, N.J.	31 Goldsmith Festival. Idar-Oberstein, Germany. May 31-June 2.

JUNE

SUN	MON	TUES	WED	THURS	FRI	SAT
1 Bergen International Festival. Bergen, Norway. May 30-June 15.	2 Music Festival. Vienna, Austria. June 1-20.	3 Stockholm Festival. Opera, ballet, concerts, drama. Stockholm, Sweden. June 1-14.	4 Derby. Epson Downs, Surrey, England.	5 Sun-Fun Festival. Myrtle Beach, S.C. June 4-8.	6 Shrimp Festival. Biloxi, Miss. June 6-8.	7 Film Festivals: Cork, Ireland, June 3-9. Berlin, Germany, June 21-July 2.
8 Grossglockner Ski Races. Grossglockner, Austria.	9 Arts Festival. Boston, Mass. June 6-22.	10 Glyndebourne Opera Festival. Lewes, England. June-July.	11 Sibelius Festival. Helsinki, Finland. June 8-15.	12 Trooping the Colour on Queen's Birthday. London, Eng.	13 Festival of the Americas. Miami, Fla. June 11-24	14 USGA Open Championship. Tulsa, Okla. June 12-14.
15 Viking Festival. Pageant. Frederikssund, Denmark.	16 Seventh Annual Organ Week. Nuremberg, Germany. June 14-22.	17 Royal Ascot Race Meet. Ascot, England. June 17-20.	18 Hiawatha Pageant. Elgin, Ill. June 17-21.	19 Car Festival. Puri, India. Chariots 40' high.	20 Rose Festival. Newark, N.Y. June 15-July 4.	21 Drama Fête. 2,000th Birthday of Lyons, France. June 21-23.
22 Singing on the Mountain. Linville, N.C.	23 Holland Festival. Amsterdam and The Hague, Holland. June 15-July 15.	24 Two Worlds Festival. Ballet, drama, music. Spoleto, Italy. June 5-July 6.	25 N.Y. Summer Festival. New York City. June 21-Sept. 1.	26 Seventh International Music, Dance Festival. Granada, Spain. June 20-30.	27 Barnum Festival. Bridgeport, Conn. June 27-July 6.	28 USGA Women's Open. Bloomfield Hills, Mich. June 26-28.
29 Shakespeare Festival. Three plays. Stratford, Ont., Canada. June 23-Aug. 13.	30 Wimbledon Tennis Championships. London, England. June 23-July 5.					



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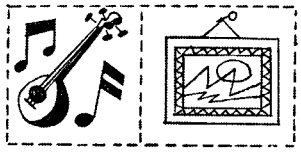
JULY

SUN	MON	TUES	WED	THURS	FRI	SAT
		1 Berkshire Music Festival. Tanglewood, Lenox, Mass. July 1-Aug. 10.	**2** Palio. Historic horse race. Siena, Italy. July 2 and Aug. 16.	**3** Pennsylvania Dutch Festival. Kutztown, Penna. July 2-6.	**4** Am. Independence Day in Aalborg, Denmark. Jazz Festival. Newport, R.I. July 4-6.	**5** Berkshire Music Barn. Lenox, Mass. July 5-Aug. 31.
6 Church Boat Race. Laksand, Sweden.	**7** Festival of Seven Arts. Pike, N.H. July 3-16.	**8** Classic Greek Tragedies. Athens and Epidavros, Greece. July-Aug.	**9** Whale Feast. Point Barrow, Alaska. Date depends on first catch of season.	**10** International Music Eisteddfod. Llangollen, Wales. July 8-13.	**11** Jacob's Pillow Dance Festival. Lee, Mass. July 1-Aug. 30.	**12** Open Air Opera Festival. Verona, Italy. July-Aug.
13 Montcalm Day. Ft. Ticonderoga, N.Y. Highland Games. Linville, N.C.	**14** French Bastille Day. Major Celebration in Paris.	**15** Bach Festival. Carmel, Calif. July 14-20.	**16** North of Ireland Amateur Open Golf Tournament. Antrim, Ireland July 14-17.	**17** Austrian Music-fests: Franz Schubert. Vienna, July 17-20. Bregenz, July 18-Aug. 17.	**18** British Empire, Commonwealth Games. Cardiff, Wales. July 18-26.	**19** Koshare Indian Festival. La Junta, Colo. July 18-20.
20 "The Road To Heaven." Allegorical play. Leksand, Sweden. July 15-20.	**21** Pageant of Switzerland. Zurich, Switzerland. July 17-Sept. 15.	**22** "Petrus de Dacia." Miracle play. Visby, Sweden. July 15-Aug. 5	**23** Wagner Festival. Bayreuth, Germany. July 23-Aug. 25.	**24** Scandinavian Design Cavalcade. Hameenlinna, Finland. Aug. 24-Sept. 21.	**25** Salzburg Festival of Music and Arts. Salzburg, Austria. July 23-Aug. 29.	**26** Festival of Arts. Vancouver, B.C., Canada. July 19-Aug. 9.
27 Procession of Penitents. Traditional Ceremonies. Furnes, Belgium.	**28** Seventh International Festival of Theatre, Dance, Music. Santande, Spain. July 28-Aug. 3.	**29** Casals Music Festival. Prades, France. July 15-Aug. 1.	**30** Cracker Barrel Bazaar, Art Exhibit. Newbury, Vt. July 30-Aug. 10.	**31** USGA Jr. Amateur Championship. St. Paul, Minn. July 30-Aug. 2.		

SUN	MON	TUES	WED	THURS	FRI	SAT
					1 Shakespearean Festival. Ashland, Ore. July-Sept.	**2** Seafair. Seattle, Wash. July 31-Aug. 9.
3 Grand International Sweepstakes. Rio de Janeiro, Brazil.	**4** Joust of Quintana. Ascoli Picono, Italy. Aug. 4-5.	**5** Horse Show Week. Dublin, Ireland. Aug. 5-9.	**6** Danish Industries Fair. Fredericia, Denmark. Aug. 1-10.	**7** "America's Witness For Christ." Palmyra, N.Y. Aug. 7-9.	**8** Music Festival. Brevard, N.C. Aug. 8-10; 15-17; 22-24.	**9** Curtis Cup, Women's Golf Match. West Newton, Mass. Aug. 8-9.
10 Aqua Nite. Schroon Lake, N.Y. Aug. 8-10.	**11** Religious Pilgrimage, Procession. Corfu, Greece.	**12** Bavarian State Opera Festival. Munich, Germany. Aug. 2-Sept. 10.	**13** Cracker Barrel Americana. Pike, N.H. Aug. 11-24.	**14** Film Festival. San Sebastian, Spain. Aug. 11-18.	**15** Flower Procession. Spa, Belgium. Pilgrimage. Tinos, Greece.	**16** Illumination of palaces, bridges. Venice, Italy.
17 Thirteenth Anniversary Indonesian Independence. Main celebration in Surabaja.	**18** European Bridge Championship. Oslo, Norway. Aug. 18-31.	**19** USGA Women's Open Golf Match. Darien, Conn. Aug. 18-23.	**20** Festival of Nations. Red Lodge, Mont. Aug. 16-24.	**21** European Track, Field Champ. Stockholm, Sweden. Aug. 19-24.	**22** Semana Grande. Fiesta, sports contests. Bilboa, Spain. Aug. 17-24.	**23** Salmon Derby. Seward and Valdez, Alaska. Aug. 4-Sept. 1.
24 Horse racing Grand Prix. Deauville, France. Prize regatta. Biarritz, Fr.	**25** Edinburgh Festival. Edinburgh, Scotland. Aug. 25-Sept. 13.	**26** Harvest Festival. Feasting, folk dancing. Cochin, India. Aug. 26-29.	**27** N.C. Apple Festival. Hendersonville, N. C. Aug. 27-Sept. 1.	**28** Sr. Sailing Champ. N. Victoria, B. C., Canada. Aug. 25-29.	**29** Salmon Derby. Cordova, Alaska. Aug. 29-31.	**30** St. Erik's Fair. Stockholm, Sweden. Aug. 30-Sept. 14.
31 Hula Festival. Kapiolani Park, Waikiki, H. I.						

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SUN	MON	TUES	WED	THURS	FRI	SAT
	1 Three Choirs Festival. Hereford, England. Aug. 31-Sept. 5.	**2** International Fair. Vicenza, Italy. Sept. 1-15.	**3** Royal Adelaide Show. Spring fair. Adelaide, Australia. Sept. 3-13.	**4** Braemar Gathering. Braemar, Scotland. Royalty usually attends.	**5** Americas Cup Match. Golf. San Francisco, Calif. Sept. 5-6.	**6** Look Around Day. Copenhagen, Denmark.
7 Italy: Jousting. Arezzo, Sept. 7. Gondola Regatta, Venice, Sept. 7.	**8** German Fairs: Cologne, Sept. 5-8. Berlin, Sept. 6-21. Frankfurt, Sept. 7-11.	**9** National Soybean Festival. Portageville, Mo. Sept. 8-11.	**10** Music Festival. Besancon, France. Sept. 5-15.	**11** Manx Grand Prix Motorcycle Race. Isle of Man. Sept. 9-11.	**12** International Trade Fair. Salonika, Greece. Sept. 7-28.	**13** Norwegian Viking Auto Rally. Climax in Oslo, Norway. Sept. 13-20.
14 South Coast Festival of Spring. Southport, Queensland, Australia.	**15** "The Rhine Aflame." St. Goar, Germany. Fireworks. Sept. 13-15.	**16** Vintage Festival. Jerez, Spain. Sept. 13-16.	**17** World Championship Weight-lifting. Stockholm, Sweden. Sept. 16-21.	**18** Jubilee Cup Race. Dinghy Regatta. Bermuda.	**19** International Sheep Dog Trials. Dundee, Scotland. Sept. 18-20.	**20** Octoberfest. Munich, Germany. Sept. 20-Oct. 5.
21 Penafrancia Festival, religious pilgrimage. Naga, Philippines. Sept. 21-22.	**22** Fifth International Festival of Dance, Music. Seville, Spain. Sept. 21-Oct. 7.	**23** Flower Festival. Toowoomba, Australia. Sept. 20-27.	**24** Scandinavian Design Cavalcade. Copenhagen, Denmark. Sept. 8-28.	**25** Round-up Rodeo. Rockhampton, Australia. Sept. 20-27.	**26** Fair of St. Michael. Cabeceiras de Basto, Portugal. Sept. 20-30.	**27** Festival Pilgrimage. Mont-Ste.-Michel, France.
28 All-Ireland Gaelic Football Finals. Dublin, Ireland.	**29** Succoth. Jewish Feast of Tabernacles.	**30** National Gaelic Mod. Glasgow, Scotland. Sept. 28-Oct. 4.				

OCTOBER

SUN	MON	TUES	WED	THURS	FRI	SAT
			1 Fine Arts Festival. Porto Alegre, Brazil. Oct. 1-20.	**2** 14th Game Fishing Tournament. San Juan, P.R. Oct 1-2.	**3** Feast of St. Francis. Assisi, Italy. Oct. 3-4.	**4** Wine Festival. Neuchatel, Switzerland. Oct. 4-5.
5 Bundaberger Sugar Festival. Queensland, Australia. Oct. 3-12.	**6** Danish Furniture Show. Copenhagen, Denmark.	**7** Deed of Cession. Chiefs ceded Fiji to British in 1874. Dramatization.	**8** Professional baseball season: Havana, Cuba and San Juan, P.R. Oct.-Feb.	**9** Chinese Dragon Dance, Okunchi Festival. Nagasaki, Japan. Oct. 7-9.	**10** Jacaranda Festival. Pretoria. South Africa. Oct. 10-17.	**11** Festival of Our Lady of Pilar. Zaragoza, Spain. Oct. 11-18.
12 Religious Processions. Manila, Philippines.	**13** Pilgrimages, religious processions: Belen, Brazil. Fatima, Portugal.	**14** Surf-riders' Festival. Queensland, Australia. Oct. 10-18.	**15** Aloha Week. Parades, native dances. Honolulu, H. I. Oct. 15-20.	**16** Open Air Fair. Sintra, near Lisbon, Portugal. Oct. 16 and 23.	**17** State Fair. Raleigh, N. C. Oct. 15-18.	**18** Alaska Day. Sitka, Alaska. Parade, Pageant.
19 Closing of World Fair. Brussels, Belgium.	**20** South Carolina Craftsmen's Fair. Columbia. S.C. Oct. 20-25.	**21** Festival featuring fight between Good and Evil. Calcutta, India. Oct. 19-22.	**22** International Motor Show. London. England, Oct. 22-Nov. 1.	**23** Finnish Motor Championship. Lahti, Finland.	**24** Rodeo. Warwick, Australia. Oct. 24, 25, 27.	**25** Jacaranda Festival. Grafton, New South Wales. Oct. 21-28.
26 Festival of Music, Art. Wexford, Ireland. Oct. 26-Nov. 2.	**27** Grand Prix of Penya Rhen. Auto race. Barcelona, Spain.	**28** National Day. Military parades. Athens, Greece.	**29** Bermuda Amateur Lawn Tennis Championship. Bermuda. Oct. 27-Nov. 2.	**30** National Horse Show. New York City. Oct. 28-Nov. 4.	**31** Halloween. Celebration in Anaheim, California.	

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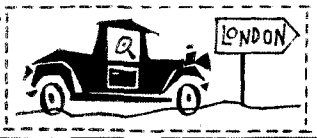
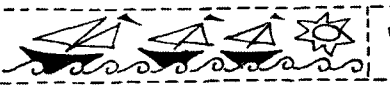
NOVEMBER

SUN	MON	TUES	WED	THURS	FRI	SAT
				**1** International Dog Show. Hamilton, Bermuda. Oct. 31-Nov. 2.		
2 Veteran Car Run. London - Brighton, England.	**3** Weizmann Day. Mark anniversary of death of Israel's first President.	**4** Rhododendron Festival. Melbourne, Australia. Nov. 1-4.	**5** French Gastronomic Fair, Dijon, France. Nov. 1-15.	**6** New South Wales Tennis Championship. Sydney, New South Wales. Nov. 1-7.	**7** Melbourne Cup Week, horse racing. Melbourne, Australia. Nov. 1-8.	**8** Christmas Parade, pageant. Adelaide, Australia. Nov. 8.
9 International Regatta. Buenos Aires, Argentina.	**10** Lord Mayor's Show. London, England.	**11** Festival of Light. Throughout India. Nov. 10-11.	**12** Fair of St. Martin. Golega, Portugal. Nov. 10-12.	**13** Orange Blossom Festival. Tel Aviv, Israel. Nov. 10-15.	**14** Prince Charles's Birthday. Musical salute. Antigua, B. W. I.	**15** Music Festival. Galway, Ireland. Nov. 12-15.
16 Finnish Industrial Art Show. Helsinki, Finland. Nov. 14-30.	**17** Wine Festival, "Les Trois Glorieuses." Beaune, France. Nov. 15-17.	**18** National Festival. Largest Christmas Mart. Hamburg, Germany. Nov. 15-Dec. 15.	**19** Prince Rainier's birthday. Parade, fireworks. Monte Carlo, Monaco.	**20** Constitution Day. Jamaica. B .W. I.	**21** Feast of Madonna della Salute. Venice, Italy.	**22** Winter Wrestling Tournament. Fukuoka, Japan. Nov. 15-30.
23 Regatta. Kingston, Jamaica. Nov. 20-24.	**24** Livestock Show. Chicago, Ill. Nov. 21-29.	**25** International Toy, Hobby Exhibit. Copenhagen, Denmark. Nov. 14-23.	**26** Christmas Fair. City Hall, Stockholm, Sweden. Nov. 25-Dec. 10.	**27** International Trade Fair. Hong Kong. Nov. 25-Jan. 10.	**28** Test Cricket Matches. Australia vs. England. Brisbane, Aus. Nov. 28-Dec. 4.	**29** Grey Cup. Pro Football Championship. Vancouver, B. C., Canada.
30 National Heroes' Day. Manila, P. I.						

DECEMBER

SUN	MON	TUES	WED	THURS	FRI	SAT
	1 Game Fishing Tournament. Bermuda. Dec. 1-April 30.	**2** Feast of the Virgen del Valle. Catamarca, Argentina. Dec. 1-8.	**3** International Film Festival. San Francisco, Calif. Dec. 3-8.	**4** Speed Week. Fifth annual Trophy Road Race. Nassau. Dec. 1-7.	**5** Kris Kringle Marts. Nuremberg, other cities in Germany. Dec. 4-24.	**6** Christmas Fairs. Marseilles and Strasburg, France. Dec. 6-16.
7 Hannuka. Jewish Feast of Light. Major celebration in Tel Aviv, Israel.	**8** Sibelius' Birthday Concerts. Tribute to late composer. Helsinki, Finland.	**9** Opera season. Milan, Naples, Rome, other cities in Italy. Dec.-April.	**10** Nobel Prize Awards. Oslo, Norway, and Stockholm, Sweden.	**11** "Escalade." Historical pageant, festival. Geneva, Switzerland.	**12** Constitution Fair. Final Pacific trade fair of the year. Bangkok. Dec. 8-15.	**13** St. Lucia Day. Tribute to Queen of Light. Parties in Sweden.
14 Christmas Carol Festival. Prince Rupert, B. C., Canada. Dec. 14-15.	**15** Candlelight Tableaux. Hot Springs, Ark. Dec. 15-16.	**16** Posadas. Mexican Christmas Play. Claremont, Calif. Dec. 15-Jan. 6.	**17** Pageant of Peace. Washington, D. C. Dec. 15-Jan. 6.	**18** Feast of St. Thomas. Chichicastenango, Guatemala. Dec. 18-21.	**19** Nuts Fair. Bastogne, Belgium.	**20** Italian Christmas Plays: Amalfi, Naples, Taormino. Dec. 20-24.
21 Yule Log Hunt, Burning. Palmer Lake, Colorado.	**22** Basques' Christmas Reunion. Boise, Idaho.	**23** Open Air Art Show. Waikiki, H. I. Dec. 1-30.	**24** Christmas Eve Pilgrimage. Bethlehem, Jordan.	**25** Indian Ceremonial Dances. Various pueblos in New Mexico.	**26** Gombey Dances. Bermuda. Dec. 26 and Jan. 1.	**27** Koshare Indian Dances. La Junta, Colo. Dec. 27-28.
28 Mid-Winter Sports Carnival. New Orleans, La. Dec. 27-Jan. 1.	**29** Tennis Championship. Monte Carlo, Monaco. Dec. 26-29.	**30** VIII International Tennis Tournament. Valencia, Spain. Dec. 27-Jan. 2.	**31** Huge fireworks displays: Pike's Peak, Colo. Funchal, Madeira, Portugal.			

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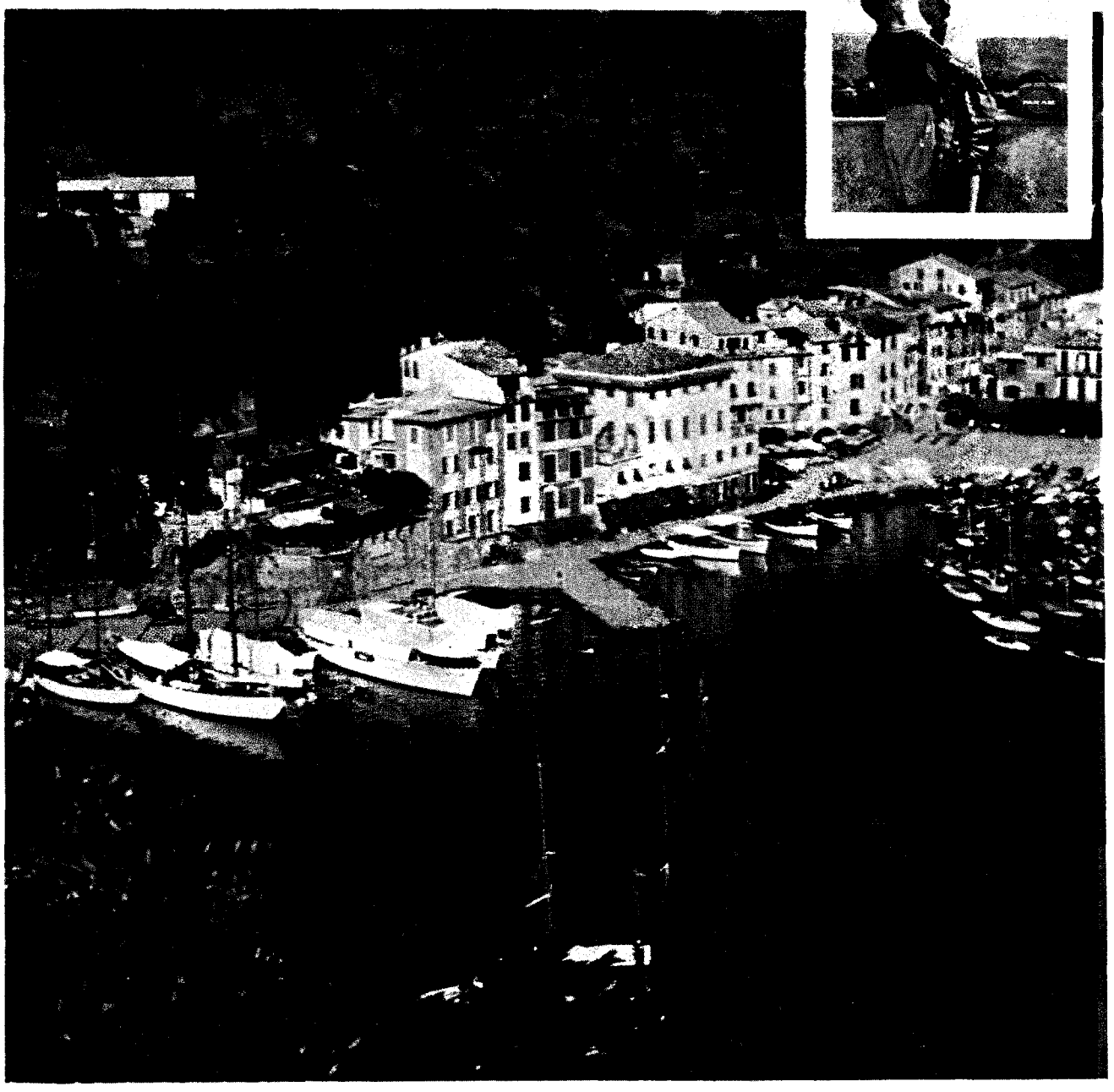

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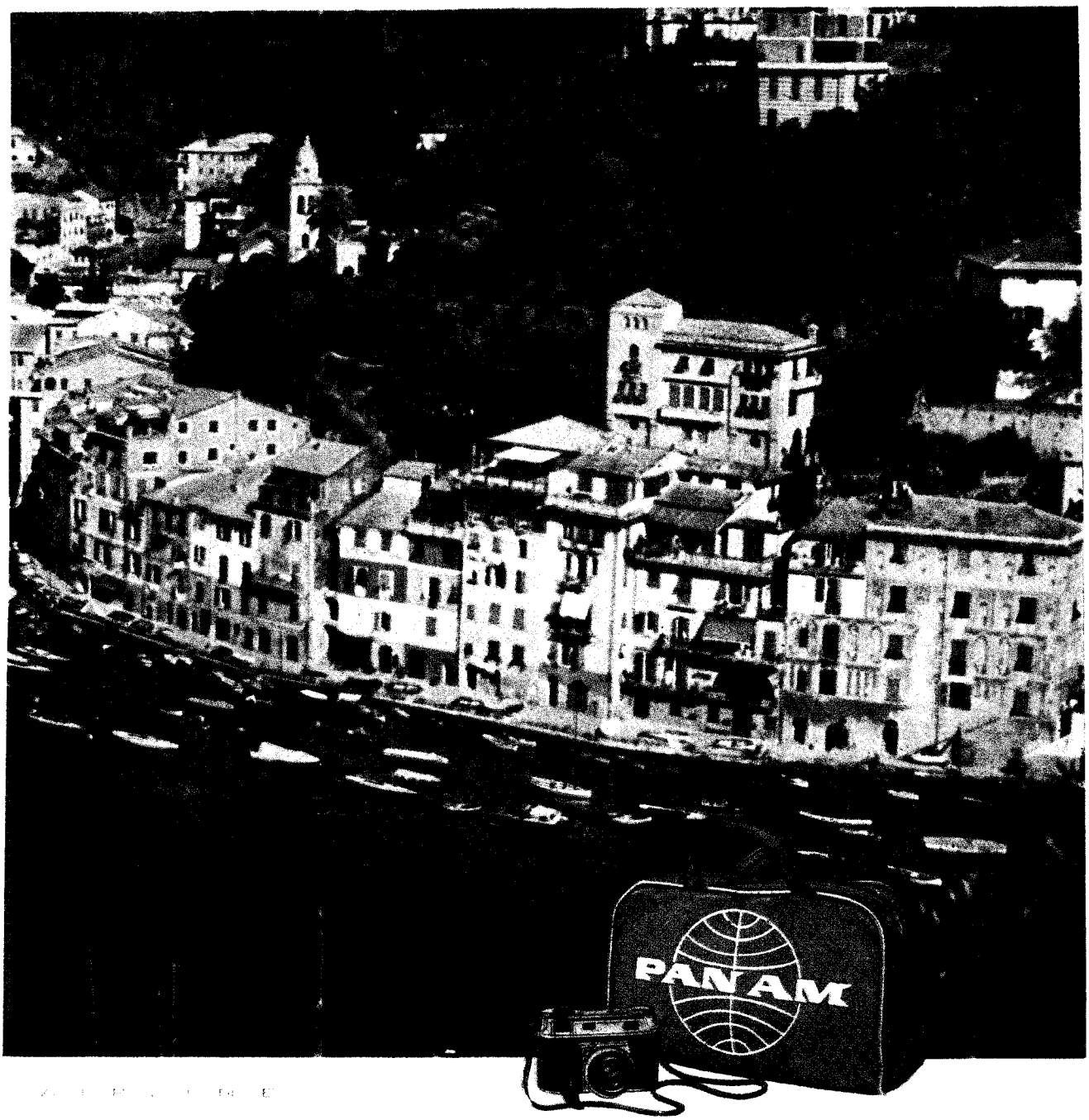

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SECOND PRIZE IN COLOR—
"Street Scene," Tangiers,
Ben A. Gonzales,
Agfa Solinette, Ektachrome.

HONORABLE MENTION—
"Lighthouse," Maine,
W. George Thornton, Practiflex, Kodachrome.

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GRAND PRIZE IN BLACK AND WHITE: Bullfight, Juarez, Mexico, Paul Affelder, Leica, Panatomic X.

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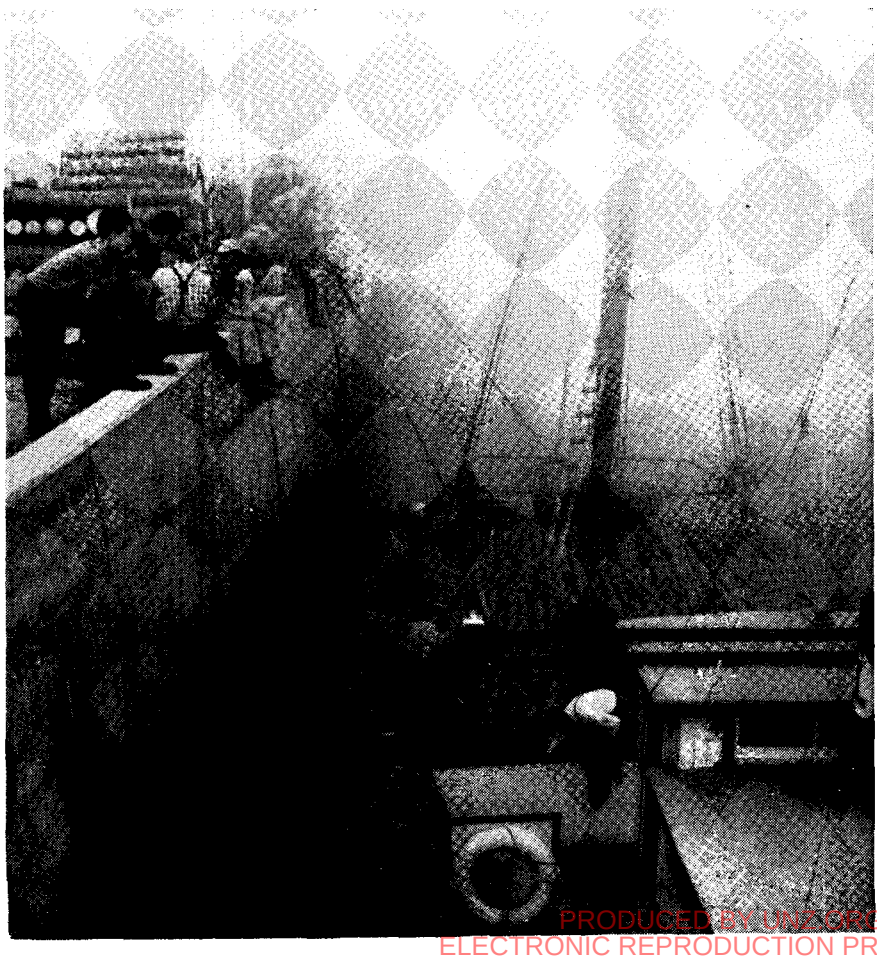
SECOND PRIZE IN BLACK AND WHITE: Marketplace, Marrakech, Morocco. Ezra P. Delson, Zeiss-Super Ikonta, Super XX.

RUNNER-UP: St. Simeon docks, Quebec, Richard E. Swibold, Zeiss-Super Ikonta, Ektachrome.



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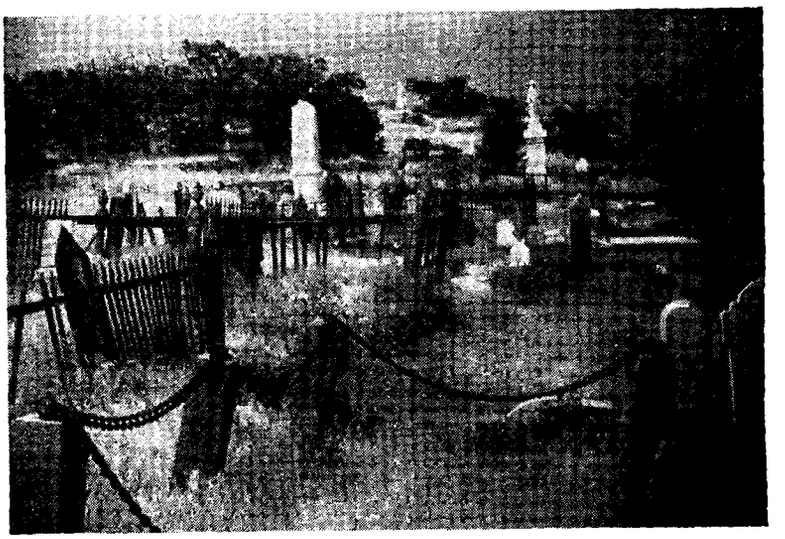
RUNNER-UP: Barbados, B.W.I., Wendell V. Harpster, Leica, Kodachrome.



FINALIST: Virginia City, Nev., D. R. Sandy, Argus, Kodachrome.

FINALIST: Schoolboys, La Rochelle, France, Marilyn L. Bass, Retina, Plus X.

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FINALIST: "His Holiness," St. Peter's Square, Rome, James Marshall, Canon, Plus X.

FINALIST: Ice cream vendor, Ankara, Turkey, Burton R. Saidel, Leica, Kodachrome.

FINALIST: Holland, J. A. Goldsack, Leica, Kodachrome.

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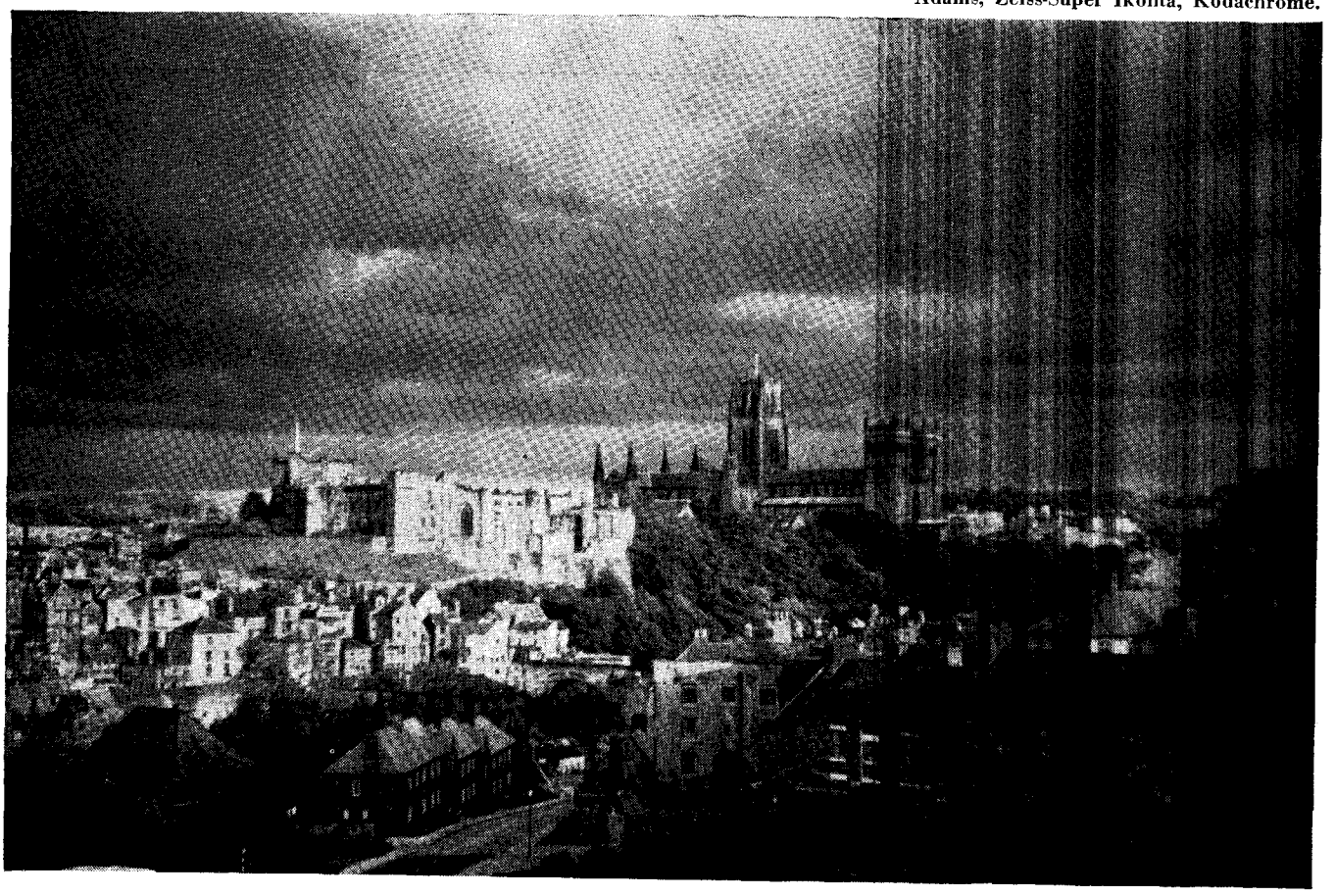
FINALIST: Fish vendor. Naples, Meyer Greenberg, Leica, Ektachrome.

FINALIST: Portugal, W. Edward Clark, Canon, Kodachrome.

FINALIST: Durham, England. James M. Adams, Zeiss-Super Ikonta, Kodachrome.



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Theater

Continued from page 32

drew unanimous raves and she expects to use the City Center production almost in toto, which will save money. Whether John Raitt or Howard Keel will play the male lead, and whether Jo Sullivan or Shirley Jones will play Julie Jordan will depend on these performers' other commitments. As for the straight plays Miss Dalrymple is considering Helen Hayes in "The Glass Menagerie" which she also revived a year ago at the City Center, and "Our Town" with Jed Harris carrying on as its director. For her fourth attraction, she would like to get a current Broadway success, or a contemporary American opera such as "Susannah," (also a City Center creation). Jimmy Savo in a one-man show, is also a possibility. Beyond securing the approval of ANTA's International Exchange Program Drama Panel, Miss Dalrymple must plan her whole operation so as to stay within a cut-down drama budget of about $165,000. Only if Congress makes a four-times appealed for supplemental appropriation can the Performing Arts program be drastically improved. A Yale University Drama group may if sufficient funds are raised participate in University Theater week (Aug. 2-9). The Yale Drama School was selected by the American Educational Theater Association, and it will bring to Brussels a new play by a distinguished American poet. However it will be tried out in New Haven in April. The American productions will play in the 1100 seat auditorium in the American building. The Russians and the Japanese will also have theaters in their buildings. But most of the plays will use a communal large auditorium, small auditorium, and open air arena. These will be made available to each country on its national days. A calendar of events should be ready in late February. However there is no machinery for buying theater tickets in advance. Certainly Americans will want to see the Moscow Art Theater, the Kabuki Theater and the Kabuki Dancers, the Comèdie Française, the Picolo Theatre of Milan, the Old Vic, the Satiric Theatre of Mimes from Poland, the Puppet Theater from Czechoslovakia and other national troupes who must outshine our own contributions. Even if the Brussels Fair drama budget were more adequate, it is doubtful that Miss Dalrymple could match these foreign offerings. The simple disgraceful fact is that New York still has no good permanent repertory company.

Undoubtedly, "Porgy and Bess" has

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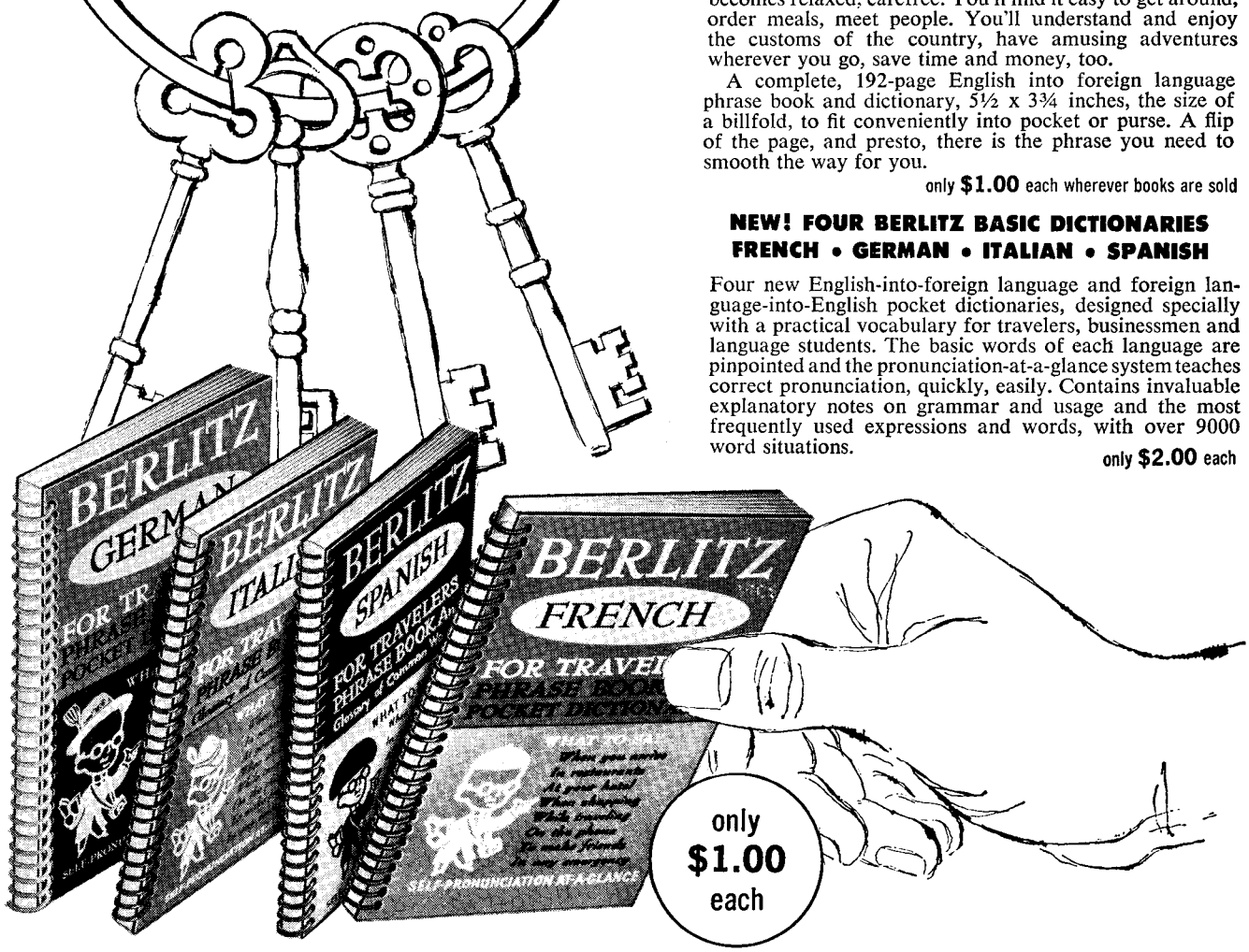

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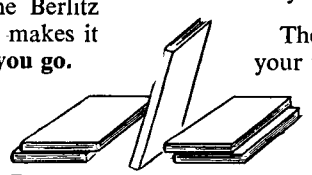

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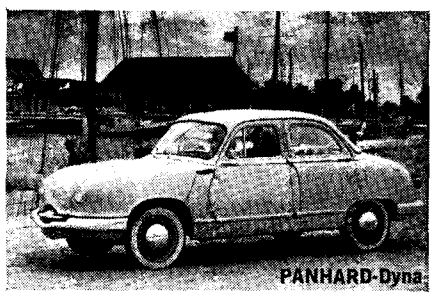

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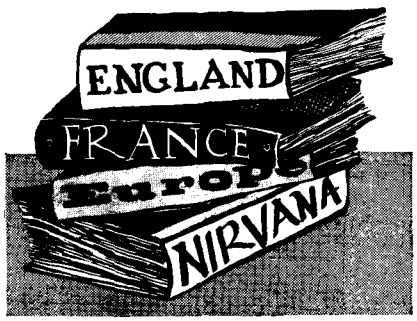

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been the most successful export we have produced. It has the colorful vitality that a crushed and older Europe needs so badly. It also has that combination of blunt sincerity and naivete which though it irks the more sophisticated Europeans, does make it possible for more uninhibited stage performances. This is a positive benefit in a humanized theatre. Perhaps then this should be the key to our thinking. Let us not worry so much about what plays we send. After all, our uninhibited playwrights are better seen in translation. Rather let us find plays which give our most colorful and uninhibited performers a chance to do their stuff.

However, the scholars and critics on ANTA's International Exchange Drama Panel are understandably reluctant to send anything abroad that might be considered "lightweight." They also must subordinate their choices to State Department policy, which means the elimination of any play that might offend any of our allies (such as "The Diary of Anne Frank"), or any play that might reinforce any unfavorable opinion of America already held abroad.

All this makes one wonder if it wouldn't have been simpler to follow Billy Rose's suggestion that we send an Aquacade. Long-stemmed American beauties are uninhibited, inoffensive, and impressive. Furthermore they lose nothing in translation.

III. Films At The Fair

By ARTHUR KNIGHT

WHEN the last World's Fair was held in New York back in 1939, the movies were called upon to play an important though hardly distinguished role. There were literally hundreds of them doing all sorts of things—advertising, teaching, propagandizing, even entertaining. But primarily the films were there to do a job, to help sell a product, an idea or a nation. The public welcomed them above all as a convenient excuse to sit down and rest the feet. One would have had to search far either among the spectators or the showmen for any trace of the concept that the film might be an art worthy of at least as dignified a presentation as the Fair's "Dancing Waters."

During the past 19 years, the status of the motion picture has altered drastically. Although there has been a sharp decline in the box office, there has been a remarkable upsurge in the appreciation of film as an art form: there may even be some esoteric con-

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nection between these two phenomena. Whatever the reason, the Brussels Universal and International Exhibition has firmly established its own position. At this Fair movies will rank equally with such arts as music, theater, ballet and folk dancing. In actual practice, if all the anticipated additional hoopla materializes the movies may well steal a major portion of the art lovers' attention.

The official film activities at Brussels this year have been divided into three parts, the relative importance of which would seem to rest as much with the individual visitor as with the Exhibition authorities. Undoubtedly the biggest crowd gatherer—and hence a major item of concern—is the World Film Festival, scheduled to run from May 20 through June 13. In plans, purposes and prizes it seems to adhere closely to the patterns laid down by such standard Continental tourist attractions as the annual festivals held at Cannes, Berlin, Edinburgh and Venice. The participating nations have been invited to submit up to six features and twelve shorts, from which one or two from each country will be selected for presentation by an all-Belgian committee. As usual the Festival authorities have reserved the right to invite specific titles and have barred from exhibition any pictures entered in rival festivals or shown commercially outside their country of origin. As in all other festivals, there will be the glamour of star, starlet and movie maker, Klieglit first nights and celebrity-studded award ceremonies. The judges in all of these events will be exclusively Belgian.

Although the Brussels Film Festival has already won the support of the International Federation of Film Producers, of which our own Motion Picture Association (the Eric Johnston office) is a member, that support is more permissive that compelling. At the present writing, the American association has not yet met to give its official blessing to the project—and until that happens the Hollywood studios are in no way committed. Association officials speak of having every confidence that the approval will be given, but no official announcement is expected until after the middle of January. Where approval has been withheld (as in Venice in 1956), the Festival people have generally been able to scrounge a representation of American pictures from among the independent producers. It is hoped, however, that much as this Brussels event may resemble festivals elsewhere in its externals, the international aspects of the entire Exhibition will not be ignored as the Johnston office formulates its policy decision.

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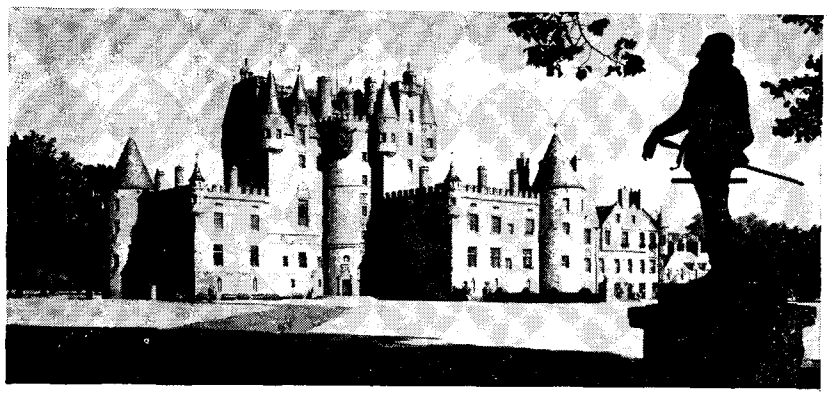

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present moment of multi-million dollar movies is the organization within the Exhibition framework of an international competition for experimental film makers, topped off by a Grand Prize of $10,000, a second prize of $5,000 and numerous smaller awards. Since the war there has been a considerable revival of the *avant-garde* movement, and nowhere more strongly than in this country. What it has lacked in audience it has compensated for in vigor. These are films made by individuals, generally independently (and meagerly) financed and shown to film societies and university or museum groups. Although often obscure, such films historically have been a source of creative strength to the main stream of film making—as suggested by the fact that the early works of René Clair, Luis Bunuel, Fred Zinnemann and Jean Renoir were all highly, and deliberately, experimental.

From April 21 to April 25 the Brussels Festival will afford what is in fact the first major showcasing of these efforts. Where they have been included in festivals in the past, it has generally been amidst a profusion of documentary, educational and travel pictures. And although the majority of these films are now produced in 16mm, they have generally been thrown on the same screens used for standard, theatrical 35mm movies, with a resulting diminution in both sound and picture quality. Brussels is providing two auditoriums—a large, flawlessly equipped, 2000 seat theater that can accommodate all variations of 35mm screen shapes from normal up to CinemaScope, VistaVision and the several European adaptations of these processes. The 16mm films will be run in another, smaller theater seating 432 and constructed with the special limitations of the process in mind. To date New York's Cinema 16, which has been acting as an unofficial clearing house of information on this aspect of the Fair, has sent out over 300 entry forms to young film makers all over the United States. The prints themselves are handled by the Belgian Embassy in Washington which has undertaken to trans-ship them, without further expense to the producers, to Brussels.

Certainly the most controversial aspect of the Festival, at least among true film enthusiasts, will be yet another competition—a contest to discover the "best film ever made." Invitations have already gone out to the members of the International Federation of Film Archives—numbering now some ten nationally supported film libraries and our own Museum of Modern Art Film Library—to list the pictures that are, in their opinion, the

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top 30. From this will be collated the top dozen; and copies of these, supplied by the Archives, will be shown in Brussels to a special jury for the final selection. (Pictures that no longer exist will automatically receive an award and the next ranking film shown in its place.) It should prove an exciting event—and irrefutable evidence that the film is an art form. At the same time, the very nature of the contest is open to question. Which is "best," Bach's B Minor Mass, Mozart's "Don Giovanni" or Beethoven's Opus 131 Quartet? While no simple balloting could ever settle that question, the opportunity to hear them all would surely be tempting—as tempting as the possibility of seeing a dozen of the long-buried filmic treasures to be displayed in Belgium from October 12 to 18.

And finally, as part of the United States exhibit in Brussels, the State Department and the Motion Picture Association have requested the Museum of Modern Art Film Library to assemble from 15 to 20 of the best American films for a series of special screenings in the 1200 seat auditorium that will be housed in the American pavilion. The Museum is experiencing all the difficulties that customarily attend this sort of thing—shortage of funds, lack of prints, the reluctance of some producers to have their films run without any tangible reward. But slowly, persistently, the Film Library is assembling a show that already includes such notable titles as Griffith's "Intolerance," Von Stroheim's "Greed," Fairbanks in "The Mark of Zorro," the Marx Brothers in "Horsefeathers," Judy Garland in "Meet Me in St. Louis," Gable and Claudette Colbert in "It Happened One Night." The plan is to show the pictures on Thursdays—on the same stage that will, on other evenings, contain American plays, ballets and opera. The movies have indeed arrived!

HONORABLE MENTION: Volendam, Holland, William S. Stone, Rolleiflex, Tri-X film.

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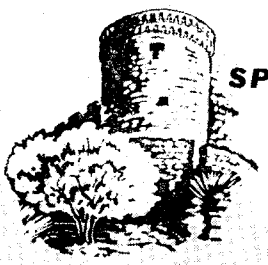

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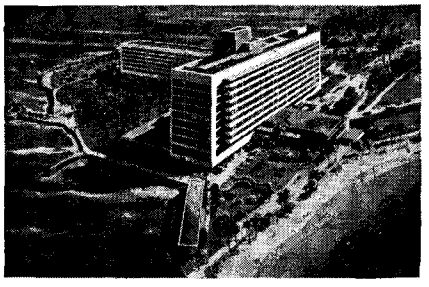
By IVAN DMITRI

SOMETIMES it may seem that the longest distance between two points is the distance between an amateur photographer and the judge of a picture contest. But after having been a judge for the *Saturday Review*'s World Travel Photographic Contest for the past several years, I am becoming more and more convinced that the difference in critical standards between the two is narrowing considerably. Each year I get the impression that there is greater awareness by the amateur of the qualities that give pictures lasting value. Picking the winner was a harder task than ever this year, both because of increased technical excellence as well as imaginativeness and picture interest.

I don't suppose any of our judges would claim that there is a rigid formula in creating a good picture, nor would they stand too firmly on technical or mechanical ground in judging one. We would all agree of course, that there are certain universal qualities to which we would be intuitively sensitive guiding us in our initial reactions to the entries. These would quite naturally include good composition and sound photographic technique. Fine values would be important too—the relative qualities of tone in black and white and the use of pleasing color arrangements in transparencies. And if it is that type of picture, emotional content would be considered. Yet we all realized that a prize-winning picture need not possess all these factors to the same degree, and many of the pictures we regarded as having real merit were even conspicuously weak in some of them. We always found in such cases though, that it was the overwhelming impact of one of these essentials that outweighed a deficiency and produced an enthusiastic response in the judges.

Each judge remains an individual when he looks at a photograph. Just as no two picture-makers will record a scene with his lens in the same way, so will every judge have his own special reaction to what the photographer has seen. I like to think that when a single picture is made, be it a painting or a photograph, it is really made many times over. The creative imagination of the photographer interprets an image and every individual who views that picture will refashion it in some small way, reinterpret it with his own eye, and thus produce a complex of emotions and ideas never exactly the same as the original.

Not the least of a judge's reasons for preferring one picture to another will be his own background in photography. I think it's best to get a variety of them, and that is what we had indeed. Norris Harkness, past president of the Photographic Society of America, is a widely syndicated newspaper columnist on photography and is accustomed to being critical of pictures of all kinds. His approach would quite naturally differ from that of Leopold



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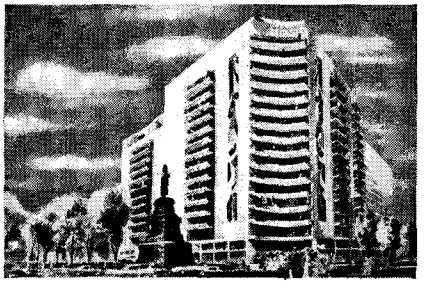

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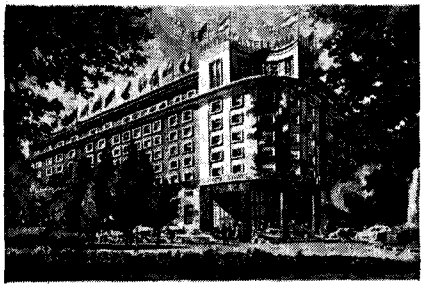

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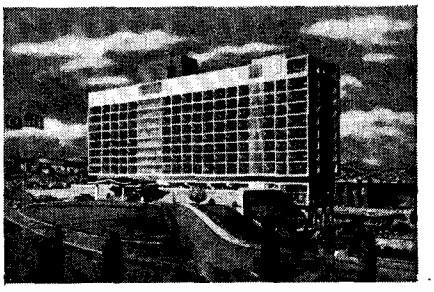

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Godowsky, the co-inventor of Kodachrome, a musician, and a man of fine artistic tastes. Our third judge was John Morris, who as Executive Editor of Magnum Photos buys and sells the pictures of some of the most skilled photographers in the world. Most of my own work is for the *Saturday Evening Post,* and as a former etcher, I usually tend to prefer story-telling pictures, or if you will, those with human interest qualities. One year we had an animal lover on the panel. It was only with the greatest effort that we succeeded in not allowing the subjects of all the winners to be charming cats and melancholy dogs.

With this variety in the backgrounds of the judges assembled by the *Saturday Review,* we found ourselves during the judging sessions involved in many a lively courtroom scene, complete with a Court of Last Discard. By this I mean that in the initial stage of deciding, one single judge could prevent a picture from being discarded even if all the other members of the panel felt it was not up to standard. This was quite an effective procedure, for it was up to each one of us to defend his choices and win over the other members of the group to a second review for them.

We began with almost 8000 photographs, and in this way, going through each one, discarding and retrieving, we narrowed down the entries to 300. The second time around we were even more severe, and every picture was put on the defendant's dock for discussion and a final vote. When we viewed the same 300 pictures again, we were able to cut the field down to 147, the total number of winners and honorable mentions. (Until the final decisions were made, the names of the contestants were ignored, and we were surprised to find later that many of them won prizes for more than one picture.)

The final and most difficult part of the job was that of arranging this group in order according to merit. We compared the entries intensively, and finally settled on the two grand prize winners, in both color and black and white classes. The debate was long and excited, for the two second prize winners came so close, and the feeling on the part of the judges was one of such responsibility that we could not make any quick decisions. Two runners-up and 17 finalists were chosen next, and the remainder, 124 entries, were given honorable mention.

In picking the grand prize winner in the color class, the judges were indeed hard put to make a choice. We finally decided on the picture submitted by Otto Lang of Los Angeles that won for him a round-trip flight to Japan on Pan American World Airways. We admired the photograph of the blind beggar in Ceylon for its beautiful flow of composition, its carefully related moving masses, and its grace and extreme naturalness. But I think that the picture held up so remarkably well throughout the judging process mainly because of its thought-provoking quality. It is the sort of picture that needs no text to successfully convey a whole series of ideas. In reproducing the photograph there may have been some minor changes in values and subtleties of color, but I don't think its illustrative qualities were lost, and besides, you can't spoil a really good picture.

The street scene in Tangiers, for which Ben Gonzales of New York was given second prize in color, was from the beginning the main contender for first prize. This entry impressed the judges as being extraordinarily good in design, simplicity and freshness of viewpoint. The fine pastel quality of the colors and its aesthetic appeal made it quite a different kind of picture than that of the Ceylonese beggar. Here I believe it was largely a matter of the judges tastes, for we felt that Mr. Gonzales's entry was just a bit less provocative than the winner.

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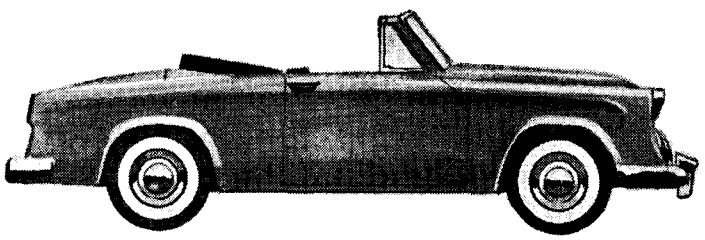

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dramatic moment so precisely were, we felt, the main virtues of the grand prize winner in black and white, for which Paul Affelder of New York won his Pan American flight to England. We liked the intense feeling of the bullfighter about to make his kill and the exciting documentary quality of the photograph. Technically speaking, we wished a little more space had remained on the left side when the photograph was cropped, but this after all was one of those cases where the forcefulness of the picture compensated to such an extent for less than perfect composition.

A GOOD photograph of a difficult subject does not necessarily make a good picture, and it was over this point that the judges argued so over their second prize choice in black and white which went to Ezra Delson of Los Angeles. It is certainly difficult to simplify a scene like the market place in Marrakech, but here the judges felt finally that it was the additional elements of composition and pictorial interest that made it such an excellent photograph. The skilled grouping of the masses (whether this was the result of accident or of waiting until they arranged themselves) was very pleasing to us. We liked the way the viewer is taken gradually into the background of the picture and the interesting things he finds along the way.

Quite different in approach were the color photograph of the Maine lighthouse and the runner-up picture of the Barbados landscape. In both cases the judges liked the bold pleasingly arranged silhouettes of forceful shapes. Technically too they are fine pieces of work.

Atmosphere, that indefinable quality of mood in a picture, is a very tricky thing to capture, and the judges felt that it was exceedingly well done in the runner-up photograph of the Quebec docks. The eerie nature of the fog was beautifully reproduced in pastel tones. The same muting of colors, intricacy of detail, also pleased the judges when they selected the picture of the graveyard in Nevada as a finalist.

Quite a row was created among the judges when we discussed the photograph of the French schoolboys. Two liked the spontaneous and charming qualities of the playful boys, while two felt that this did not compensate for its loosely scattered composition and lack of tonal values. Another photograph which aroused a good deal of controversy was that of the fish vendor in Naples, and it was finally the beautiful variations in blue and grey tones of the background wall and the silvery fish for which we gave it a finalist prize.

I would like to be able to go on and describe in detail why the judges chose as they did for all the winners, and to try and communicate the enthusiasm we felt at the excellent level of so many of the entries. But that would not be so useful perhaps as to mention a few of the general trends that were evident from the contest. In the first place, I found that there was an even greater reliance on the miniature camera than ever before, a situation that particularly affects the non-professional because of the flexibility and lesser cost of the 35 mm. Then too the amateur photographer using his small camera with color is less likely to freeze up at the thought of 15 cents a click instead of $1.50.

PHOTOGRAPHY has held my interest for 20 years and in that time I have seen a number of fads come and go. A few years ago many amateur photographers were almost obsessed by the angle shot, and recorded any subject from an unnatural point of view. Now the trend is happily going in the direction of more naturalness and candid design. Photographers are becoming more aware of the value of pictures that are thought-provoking and have something to say, and I think that the opinions of the judges this year reflects their concern with this aspect of amateur photography.

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SR Photo Contest: THE WINNERS

COLOR: Otto Lang, the winner of the grand prize of the *Saturday Review* annual photo contest, probably succeeded because he followed his own orders. An enthusiastic amateur photographer for the past twenty years, he used his professional eye as a motion picture producer-director to direct his camera on the memorable scene of a blind beggar in Ceylon. The happy result is a round trip to Japan as the guest of Pan American World Airways, and a week's tour there as the guest of the Japan Travel Bureau. The forty-nine-year-old movie maker, who lives in Los Angeles, was born in Austria and began his career as the director of a ski school and the author of two books on skiing. His first picture, a short called "Ski Flight" won him a prize and a significant start in the film industry. Since then film shorts have been something of a specialty with him and his work in CinemaScope and television have been received with wide applause. Mr. Lang has been a specialist on foreign locations for Twentieth Century Fox and for that company has made such unforgettable pictures as "Call Northside 777" and "Five Fingers." His latest job, which has taken him to some of the world's most exotic places, has been as the director of Lowell Thomas's Cinerama production, "Search for Paradise."

BLACK-AND-WHITE: Paul Affelder saw his first bullfight through the viewers of his two Leicas when he was in Juarez, Mexico, last summer, and preserved what he calls a "Bullseye View" in a flurry of three rolls of Kodachrome and two rolls of Panatomic X. Of his experience he reports, "My wife and I were guests of my cousins from across the river in El Paso. We had front row seats from which I watched most of the encounter, and shot like a madman, trying to capture peak action. I came up with quite a few exciting pictures, but the prize-winner was just one of those once-in-a-lifetime shots." Photography has been one of his hobbies since he was ten, but it is only in the last three or four years that it has been such an important part of his leisure time. Mr. Affelder, who is forty-two years old and lives in New York City with his wife and teen-age daughter, is music annotator for CBS Radio, a record columnist, and the author of a book on record collecting. He has served as a symphony orchestra conductor, music editor of the *Brooklyn Eagle* and as an executive of Columbia Records. His prize-winning photograph of a matador about to make his kill won Mr. Affelder, who made his own photographic kill with a 105 mm Nikkor lens, a round trip to London.

—J. W.

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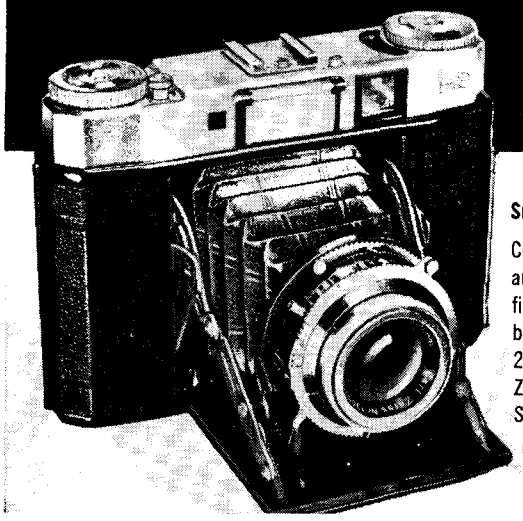

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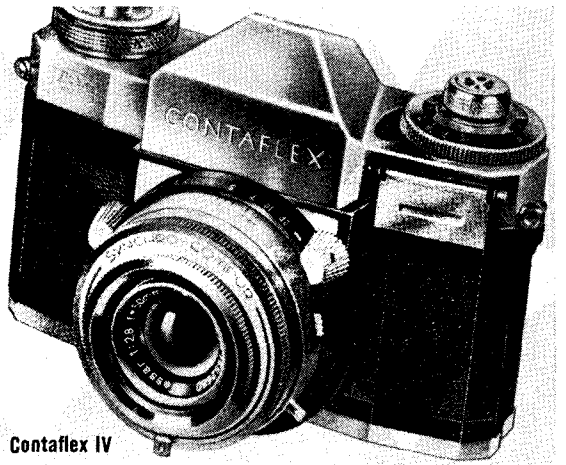

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Photo Prizewinners

GRAND PRIZE IN COLOR

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OTTO LANG, Los Angeles, Calif.: Blind beggar, Ceylon. Leica; Kodachrome.

GRAND PRIZE IN BLACK AND WHITE

(Round-trip flight to England)

PAUL AFFELDER, New York, N. Y.: Bullfight, Juarez, Mexico. Leica; Panatomic X.

SECOND PRIZE IN COLOR

(Cash Prize—$200)

BEN A. GONZALES, New York, N. Y.: Street scene, Tangiers. Agfa Solinette; Ektachrome.

SECOND PRIZE IN BLACK AND WHITE

(Cash Prize—$200)

EZRA P. DELSON, Los Angeles, Calif.: Marketplace, Marrakech, Morocco. Zeiss-Super Ikonta; Super XX.

RUNNERS-UP

(Cash Prizes—$100)

RICHARD E. SWIBOLD, Urbana, Ill.: Color picture of St. Simeon docks, Quebec. Zeiss-Super Ikonta; Ektachrome.

WENDELL V. HARPSTER, Caracas, Venezuela.: Color picture, landscape, Barbados, B.W.I. Leica; Kodachrome.

FINALISTS

(Cash Prizes—$50)

D. R. SANDY, York, Nebr.: Color picture, graveyard, Virginia City, Nev. Argus; Kodachrome.

MARILYN L. BASS, Chicago, Ill.: Black and white picture, schoolboys. La Rochelle, France. Retina; Plus X.

BURTON R. SAIDEL, Dayton, Ohio: Color picture ice cream vendor, Ankara, Turkey. Leica; Kodachrome.

J. A. GOLDSACK, Great Neck, N. Y.: Color picture, harbor, Holland. Leica; Kodachrome.

MABEL E. JACKMAN, Albany, N. Y.: Color picture, landscape, Oaxaca, Mexico. Argus; Kodachrome.

JAMES M. ADAMS, Los Angeles, Calif.: Color picture, Durham, England. Zeiss-Super Ikonta; Kodachrome.

JAMES MARSHALL, New York, N. Y.: Black and white picture, St. Peters Square, Rome. Canon; Plus X.

MEYER GREENBERG, Los Angeles, Calif.: Color picture, fish vendor, Naples, Italy. Leica; Ektachrome.

W. EDWARD CLARK, Omaha, Nebr.: Color picture, beach scene, Portugal. Canon; Kodachrome.

NANCY L. GAGER, Pompano, Fla.: Color picture, boatmen, Luxor, Egypt. Petrie; Kodachrome.

DAVID BODNER, New York, N. Y.: Color picture, school scene, India. Voigtlander Prominent; Ektachrome.

CHRISTINE WENRICH, Kansas City, Kan.: Color picture, view from air, Baghdad, Iraq. Zeiss-Contaflex; Kodachrome.

VINCENT R. TORTORA, Brooklyn, N. Y.: Black and white picture, Amish barn-raising, Lancaster, Pa. Zeiss-Super Ikonta; Tri X.

ROBERT A. PARKER, New York, N. Y.: Color picture, Bolivar birthplace, Caracas, Venezuela. Leica; Kodachrome.

MCNEILL SMITH, Greensboro, N. C.: Color picture, Holden's Beach, N. C. Leica; Kodachrome.

ILSE HURST, New York, N. Y.: Black and white *picture, street scene, Taxco, Mexico. Nikon;* Plus X.

BERNICE M. PAULEY, LaGrange, Ill.: Color picture, women washing clothes, Korea. Tower; Kodachrome.

HONORABLE MENTIONS

Lawrence Edwin Abt
Larchmont, N. Y.
Color picture, plane in flight, Rome to Paris
Color picture, swans, San Juan, P. R.

George Ancona
Jamaica, N. Y.
Color picture, sidewalk painter, Paris
Color picture, street scene, France

J. Elwood Armstrong
Detroit, Mich.
Black and white picture, Taxco, Mexico
Black and white picture, San Miguel Allende, Mexico

Maggie Austin
Hollis, N. Y.
Color picture, Cairo, Egypt

Marvin Baron
Houston, Texas
Color picture, Bruges, Belgium

Lotte Blaustein
New York, N. Y.
Color picture, Belgian Congo

Ronald F. Bogle
Bronx, N. Y.
Black and white picture, grist mill, Tennessee

Mrs. R. H. Bolling
Bryn Mawr, Pa.
Color picture, cowboys, Wyoming

Richard Bristol
Almont, Mich.
Color picture, fishermen, Jamaica, B.W.I.

Maurice Broun
Kempton, Pa.
Color picture, Chichicastenango

Ira Lois Brown
Albany, Ga.
Color picture, Lucerne, Switzerland

Joan E. Brown
Boulder, Colo.
Color picture, Salzburg, Austria

Eugenia Buxton
Memphis, Tenn.
Black and white picture, Navajo horseman, Utah
Black and white picture, Navajo weaver, Utah

Stanley R. Cohen
Forest Hills, N. Y.
Color picture, antique shop, Vermont

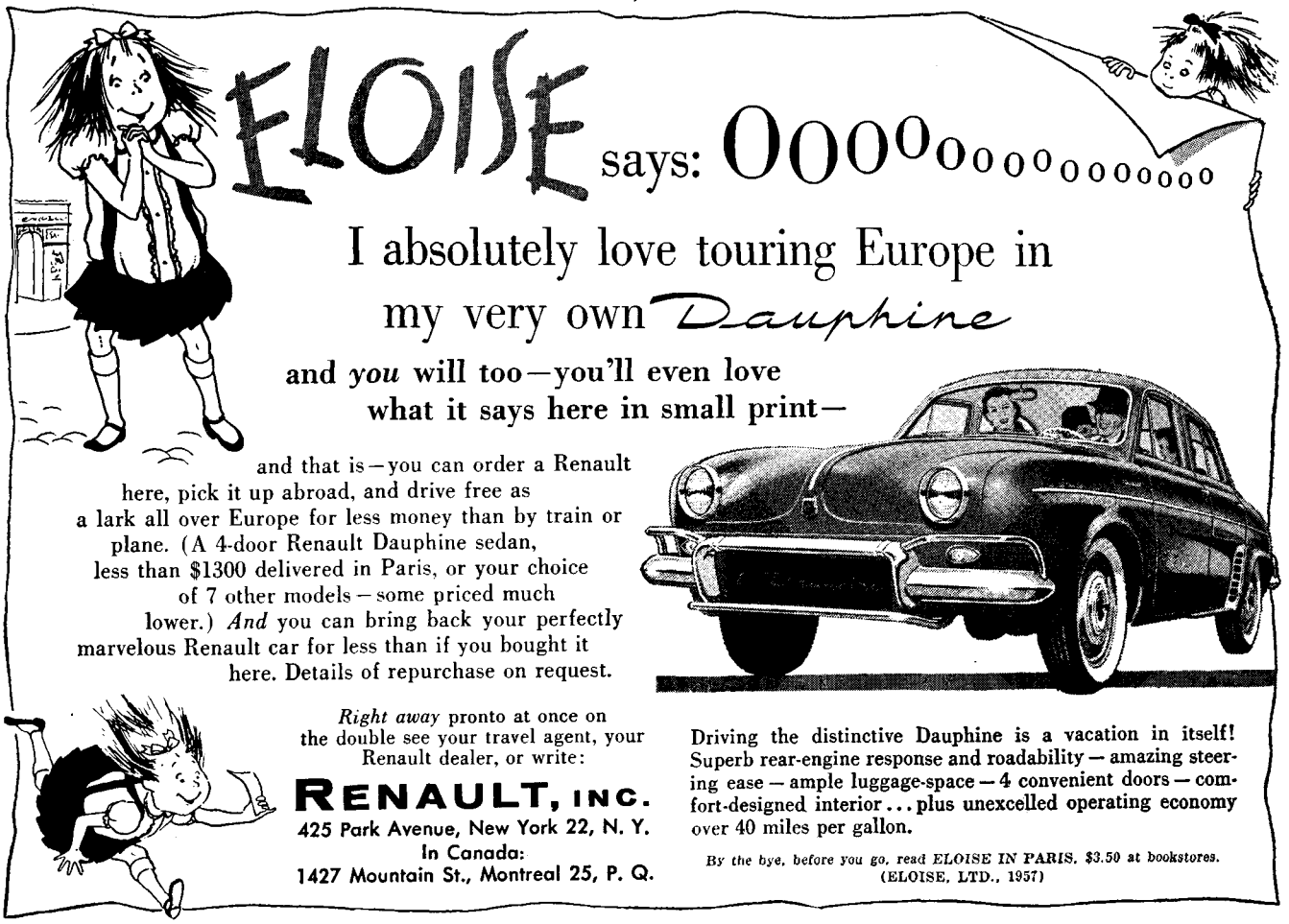
Robert M. Cole
Oakland, Calif.
Color picture, La Paz, Bolivia

F. J. Dunigan
Syosset, N. Y.
Color picture, Rio de Janiero

Frances Eastman
Boston, Mass.
Color picture, view of the Alps from plane

Mrs. R. M. Ehret
Ardmore, Pa.
Color picture, Paris exposition

Harry Eisenberg
Bronx, N. Y.
Black and white picture, Staten Island, N. Y.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New York, N. Y.
Color picture, elephants, Ceylon

Willa Feakins
Evanston, Ill.
Color picture, woman weaving, Guatemala

Gene Festa
Birmingham, Mich.
Color picture, street scene, Italy

Harold Fields
New York, N. Y.
Color picture, schoolroom, Puerto Rico

Herman Frankel
Astoria, N. Y.
Color picture, seascape, Pacific Grove, Calif.

Harold S. Fritz
Oceanside, N. Y.
Color picture, night scene, West Palm Beach, Fla.

Nancy L. Gager
Pompano, Fla.
Color picture, temple service, Nepal

B. H. Gold
Chicago, Ill.
Color picture, boy with horse, Tobago, B.W.I.

J. A. Goldsack
Great Neck, N. Y.
Color picture, copper reflection, Holland

George Goslee
Cleveland, Ohio
Color picture, street artist, Madrid

Kerry Gough
Long Beach, Calif.
Color picture, Marseilles

F. B. Grunzweig
New York, N. Y.
Black and white picture, child, Taxco, Mexico

Michael J. Guglielmetti
APO, New York
Color picture, shrimp fisherman, Holland

Mrs. Carol Guyer
White Plains, N. Y.
Color picture, women buying beads, India
Color picture, boy on beach, India
Color picture, holy man, India
Black and white picture, Toda tribeswoman and child

Maj. Ernest L. Hardin, Jr.
Fort Leavenworth, Kan.
Color picture, farmer, Avila, Spain
Color picture, shepherd, Spain

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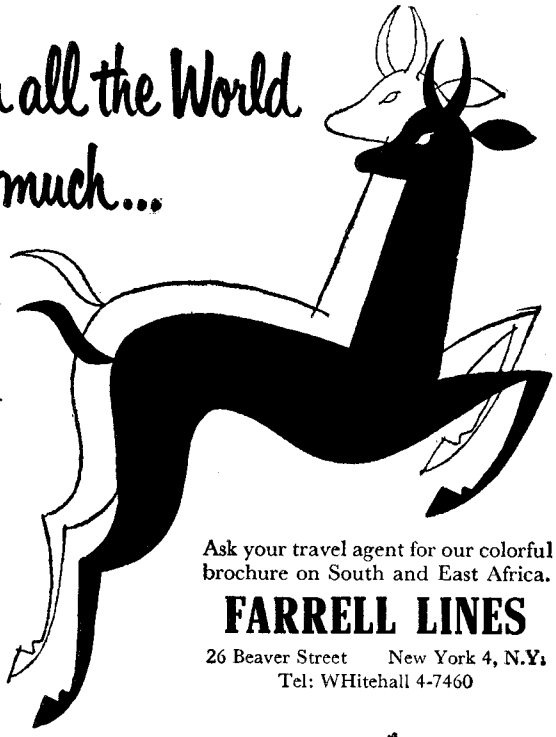

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Peter C. Harding
Long Island City, N. Y.
Color picture, rodeo, Canada

Patsy Graham Harris
Raleigh, N. C.
Color picture, farm scene, Calais, France

Monroe Hartman
Pasadena, Calif.
Color picture, Hiroshima
Color picture, laughing child, Korea

Karl Heider
Lawrence, Kan.
Color picture, Jaipur, India
Color picture, rice paddy, Japan

Mrs. F. R. Hoar
Birmingham, Ala.
Color picture, Bergen from plane

Frances Homer
Riderwood, Md.
Color picture, Waikiki Beach

David Jacob
Rome, Italy
Color picture, Bay of Naples
Color picture, farm, Siena
Color picture, Perigueux, France

Weston H. Jenkins
Corning, N. Y.
Color picture, lacemaker, Portofino, Italy
Color picture, Sorrento, Italy
Color picture, main square at night, Brussels

Helene A. Johnson
New Alexandria, Va.
Black and white picture, Washington monument

Mary A. Johnston
Paris, France
Color picture, rooftops, Brittany

Peter Keegan
Cresskill, N. J.
Black and white picture, three nuns, Knock, Ireland

Edward Kelly
Los Angeles, Calif.
Color picture, view through arch, Italy

Daniel L. Klayman
New York, N. Y.
Black and white picture, old man reading, Calcutta

Franklin Knock
Detroit, Mich.
Color picture, Lucerne, Switzerland

Mrs. Beatrice Lamb
New York, N. Y.
Color picture, watering fields, Madras, India
Color picture, figures in doorway, Uttar Pradesh, India

Gloria Lampert
Brooklyn, N. Y.
Black and white picture, news dealer, London

Charles E. Lane
Coral Gables, Fla.
Black and white picture, church, York Harbor, Me.

Ellen B. Largent
Washington, D. C.
Color picture, street scene, Brixton, England

Henry Lash
Redondo Beach, Calif.
Color picture, interior, Louvre, Paris

Art Lawrence
San Francisco, Calif.
Color picture, swimming seal, Honolulu

R. D. Lennox
Detroit, Mich.
Color picture, Amsterdam, Holland

Terry S. Lindquist
Jamestown, N. Y.
Black and white picture, street scene, Lichtenfels, Germany

Jean Littlefield
Heidelberg, Germany
Color picture, street scene, Brittany

William E. Lowry
Cambria Heights, N. Y.
Color picture, landscape, Switzerland

Dawn Maine
Detroit, Mich.
Color picture, Peggy's Cove, Nova Scotia

James Marshall
New York, N. Y.
Black and white picture, monkey dance, Bali

Julia F. Marwick
Glencoe, Ill.
Color picture, rice fields, Bali
Color picture, entrance, Taj Mahal

Robert McKeown
Ottawa, Canada
Color picture, family group, Punjab, India

William D. Middleton
Madison, Wis.
Color picture, Cathedral Square, Havana

C. E. Miller, Jr.
Chicago, Ill.
Color picture, Edinburgh Castle

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Color picture, Achill Island, Ireland

Louise Nelson
Sedona, Ariz.
Color picture, Mayan ruins, Honduras

Edgar E. Peck
New York, N. Y.
Color picture, grain fields, Israel

Judith Pierson
Long Beach, Calif.
Black and white picture, street scene, Lisbon

George Pohl
Yeadon, Pa.
Color picture, bullfight, Pamplona, Spain
Black and white picture, bullfight, Pamplona, Spain

Joan Pontzer
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Color picture, Yosemite Park, Calif.

Ursel Precht
Rinteln, Weser, Germany
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A. Raskin
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Color picture, beach, San Sebastian

Irene Repanes
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Color picture, skyline from New York harbor

Troy M. Rodlun
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Color picture,fishermen, Mexico

H. Jo Roper
Montezuma, N. M.
Color picture, flock of sheep, Mexico
Color picture, Navajo reservation, N. M.

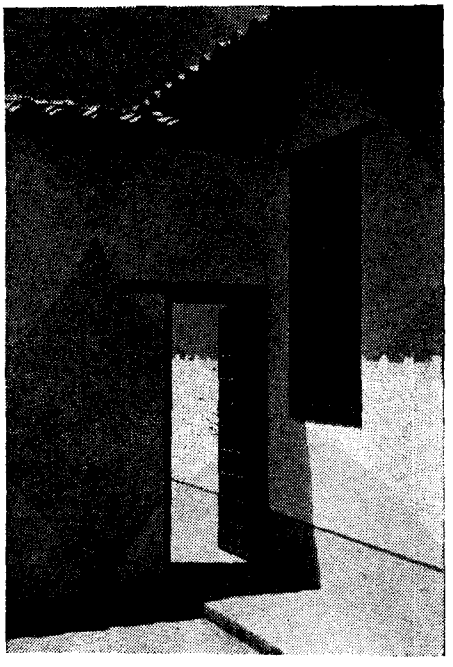
May Zona Ryman
San Gabriel, Calif.
Color picture, Guatemalan village
Color picture, native woman, Chichicastenango

Eloise Salem
West Springfield, Mass.
Color picture, farmer, Macao
Color picture, sailors, S.S. Marsellaise
Color picture, boatman, Macao

Marten Sameth
New York, N. Y.
Color picture, vegetable market, Dubrovnik
Color picture, Lake Garda, Italy

Constance Schenk
Godfrey, Ill.
Color picture, Nassau

I. W. Schmidt
New York, N. Y.
Black and white picture, woman with mandolin, Rome



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Color picture, cathedral at night, Cologne, Germany
Color picture, cathedral towers, Cologne, Germany

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Color picture, street scene, Spankenburg, Holland
Color picture, Douro River, Porto, Portugal

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Washington, D. C.
Color picture, Guatemalan village
Color picture, Lake Atitlan, Guatemala

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Chanzeaux, France
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Color picture, landscape, Cazcu, Peru

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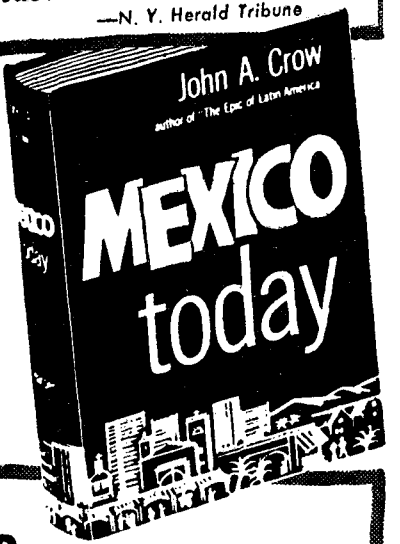

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Welch

Continued from page 11

point, they did not produce any agitation in the breasts of our State Department officials until they suddenly said they had been invited to Red China, all expenses prepaid. Now what youth could be expected to resist that charming romp? Or what oldster either, unless it be one so old that his only interest is in his book and slippers by some warm fireplace? But when this proposed romp came to the attention of the State Department, highly-placed officials suddenly began to act as might an astonished and irascible father who has just learned that some of his children had been off to play with those unpleasant little ragamuffins over on the wrong side of the railroad tracks, and who now proposed to go even further down the wrong side of the tracks and stay all night with some other and even wilder ragamuffins who would expose his dear children to God-knows-what dangers. And so the State Department in the guise of an agitated father cried out to these wayward children to come home at once, and then added that if they did not do so they would be punished and steps taken to see that they never again go over on the wrong side of the tracks to play, and surely never to stay all night.

Who was supposed to get hurt by this excursion? Not the Russians—not the Chinese. No one wanted to save these two nations from whatever intellectual abrasions and contusions this little group might deliver. Was it this great country of ours which might in some way be subverted by these children on their return? If so, it was odd indeed to revoke their passports and thus see to it that no time should ever be lost from their subversive activities while they waste their time in travel in some foreign country. Besides, if it was all right for them to go to Russia in the first place, and visit a grade-A Communist power, what new danger could arise from visiting a grade-B power? Was it the youths themselves that might get hurt? If so, that was none of the business of the State Department. The disciplining of our youth is the job of parents, and in the end of the youths themselves, and not a task for the august State Department. I do not say that it may not have been a piece of folly for the young people to make this trip. But it was a natural piece of folly, and since when have we wished to deny to our youth the great boon of an occasional piece of folly? Show me a youth incapable

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of a bit of folly now and then and I will show you the makings of a reasonably stodgy and witless citizen in later years.

The second example of what our State Department is capable of doing in the travel area is the long-continued policy of refusing to allow American newsmen to travel in Red China. There is a potent phrase with a noble pedigree—"Know thine enemies." Surely more and more knowledge of Red China must be good for the United States. A policy of nationally enforced ignorance in respect to a large and growing nation can scarcely be an enlightened policy. And once again, who was to get hurt? Not Red China. Surely not the individual newsman. Any newsman smart enough to be asked by his publishers to go ought to be smart enough to spend a few weeks in China without being converted to the Chinese way of life—whatever that may be. Was it the United States that might get hurt? I prefer to think that my great and beloved country is not so vulnerable, and so tenderly poised on the brink of disaster, that some additional knowledge about an enemy, even if unpleasant, could really damage us.

If I had my way, I would multiply travel tenfold all over the world, and a hundredfold in some areas. I would wish to multiply by a hundred the number of Americans visiting Russia and China, and multiply by a hundred the number of Russians and Chinese visiting us. Such an interchange must make for understanding, for lessened tensions, and, at least to a miniscule extent, diminish the likelihood of war.

But travel should be mostly for fun. And fun it is, too—gentle, harmless fun. The right to travel is one of my great freedoms. I do not wish to see it impaired or restricted. I do not like being required to get a permit to travel, any more than I would like the necessity for a permit to laugh or to smile—even at our State Department.

JUSTICE DOUGLAS ON TRAVEL: I should also mention the right to travel—a right that today lies in the vague penumbra of the law because the final word has not yet been written. The Court has shown intolerance toward state restrictions against the free movement of people within the nation. *Edwards v. California,* 314 U.S. 160. But whether the government may prevent a citizen from traveling abroad because, for example, he has unpopular political beliefs is a phase of the problem yet unresolved.

—From "The Right of the People," by William O. Douglas.

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O'Connor

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that any individual return at once to the United States. Instead, we announced that we would allow sixty days from the time of notification for the citizen to appeal our decision to endorse his passport for return home only. Only one citizen took advantage of this offer and, on December 18, sixty days after all members of the group had been notified, we announced that the period of grace had terminated.

Under these circumstances, the Department feels it has no alternative but to notify appropriate foreign governments that the passports of the twenty-four citizens who remain abroad are valid only for direct and immediate return to the United States. We have instructed our consuls so to endorse their passports when, and if, they turn up in their jurisdictions.

Some of these citizens have already refused to receive notification. Some have already refused to turn over their passports to our consuls for endorsement and may continue to so refuse. This will enter into the consideration of whether a passport should be granted them in the future.

When each citizen returns to the United States, his passport will be taken up. In each case, of course, the individual may appeal our decision. If and when he does so, we will judge each case on its merits. We shall inquire what the individual's intention is regarding future travel were he again to receive passport facilities. We shall specifically ask whether, if he were granted a new passport, he intends to abide by the restrictions in the passport. On the basis of the answers to these questions, and on the basis of all other pertinent information available to us, we will reach a decision in each case.

These decisions will be reached fairly and expeditiously. They will be reached with due regard to the rights of the individual. I am confident, however, that all Americans will agree that these individual rights must be weighed against the demands of our national interest. In reaching these judgments, I believe we have a responsibility to see to it that individual Americans are not allowed capriciously to disturb the delicate international situation by breaking restrictions which have been imposed for sound foreign policy reasons. If this factor is borne in mind, I am confident that the State Department's actions on this question will receive a full measure of public understanding and support.

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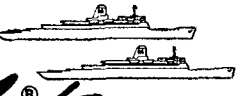

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A Nation of Travelers

Continued from page 24

could prevent an American from traveling abroad. Indeed, the right of expatriation had been specifically guaranteed by a law which is still valid, and which provides that "any declaration, instructions, opinion, order, or decision of any officer of the United States which denies, restricts, impairs, or questions the right of expatriation is declared inconsistent with the fundamental principles of the Republic." In 1918 the Government made it unlawful to travel without a passport during the war, and in 1941 this restriction was extended to embrace "national emergencies" as well. The Secretary of State is authorized by law to issue passports under rules and regulations fixed by the President, and in 1949 the President authorized the Secretary of State to withdraw, cancel, or restrict passports "in his discretion." The present policy of restriction on political grounds dates, in fact, from 1947. It was crystalized in a set of regulations of 1952 which authorized denial of passport to Communists, those who were under Communist discipline, those who engaged in activities supporting the Communist movement, and—most important—those whom "there is reason to believe, on the balance of all the evidence, . . . are going abroad to engage in activities which will advance the Communist movement."

Actually, the Passport Division invokes not so much these particular provisions, but rather the catch-all phrase "in the best interests of the United States." In almost every instance where it has denied a passport to an American, it has done so on the ground that "it is not in the best interest of the United States" for the individual to travel. Thus the laws, regulations, interpretations, and improvisations are in a sense irrelevant to the authority exercised by the State Department.

NOW it is important that we examine this passport policy, and the assumptions and principles behind it. More is involved than the right of a few individuals out of a million or so to travel; what is involved is the reach of administrative discretion, for what a branch of the State Department can do any other administrative bureau can do.

First, is the action of the State Department in withholding passports legal? What is the Constitutional basis for the assertion of this authority? It is not to be found in law, for no law specifically authorizes the Secretary of State to refuse passports on any ground except active membership in the Communist Party. It is to be found, rather, in Executive directives which purport to confer discretion in the Secretary of State. But two questions at once present themselves: is the Executive authorized to delegate such authority to the Secretary of State, and may such authority be exercised arbitrarily and without due process of law?

It must be admitted that there are legitimate differences of opinion on the first of these questions. Authority can be found—or at least claimed—within the broad contours of the Executive power in the conduct of foreign relations. The courts have been properly hesitant to interpose their veto in anything concerning the conduct of foreign relations, yet there are, of course, limits beyond which the Executive may not go; and conservatives, reluctant to permit any concessions to radicals desirous of going abroad, nevertheless applaud the decision of the court in the steel seizure case, which did deny to the President authority to deprive steel companies of "property" without due process of law, notwithstanding the President's plea of a national emergency.

But even if the authority to deny or restrict passports does lodge in the Executive, it by no means follows that it may be exercised arbitrarily. Again and again the courts have ruled that administrative hearings and rulings must observe the requirements of due process—that is, a fair trial. The principle behind this is simple, and it is one that will command universal acceptance: no branch of our Government may act arbitrarily! This principle has long been taken for granted with respect to the power of the independent administrative commissions—the Federal Communications Commission or the National Labor Relations Board or the dozens of others that now do so much of the business of government. It is well for all of us—conservatives as well as liberals—to remember the old adage that what is sauce for the goose is sauce for the gander; if the Passport Division may arbitrarily deprive a person of his liberty and property in travel, the NLRB or the FCC may arbitrarily deprive corporations of their rights to property.

Indeed this is not a matter of conjecture. In several cases the courts have insisted that the Passport Division may not act arbitrarily, but must observe the requirements of a fair trial. To these frequent reminders that it is not a law to itself, the State Department has customarily returned two answers. The first is to grant the passport without further contest, a palpable confession that the so-called evidence upon which it presumably relies will not stand the light of day. The second is to resort to

The Tourist on the Towers of Vision, 1957

By James Schevill

IN A ruined Irish castle, searching for towers of vision,
I saw a devil and an angel looking at the past and future.
Below them the present was a quiet valley of trees and fields.
The devil was reading the past from a Latin text:
"Mors aurem vellens, 'vivite,' ait, 'venio'."
Death twitches my ear. "Live," he says, "for I'm coming."
While the angel sang Abelard's "How mighty are the Sabbaths."
Through the stones of the castle worn with age
The old Celtic gods wandered lost in time.
At Chartres I read Henry Adams and sought unity
In the arches of the nave, the soaring shadows.
"The true height of Chartres is as near as possible 120 feet."
In the near as possible stood the devil and angel,
One looking at gargoyles, the other at the 12th century glass.
The present lay below them in the quiet streets.
In Florida I climbed a launching tower for rockets,
A skeleton frame of steel almost 120 feet in height.
The cathedral at Chartres was built to hold 10,000 people,
But on this tower loomed only the intercontinental missile.
From the tower's top I looked into an endless sky.
Goodbye to devils and angels . . . "It is a strange madness,"
Said Petrarch, "this desire to be forever sleeping in a strange bed."
"I have found my bed," I thought, "goodbye to the past and future."
Looking down I saw the devil and the angel create the dark and light of day.

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evasion and delay—delay sometimes running to several years. Neither course is worthy of a government which still, presumably, rests on the principle that it is the servant, not the master, of the sovereign people.

III

ACTUALLY, the State Department does not even pretend to abide by its own directives. The formal tests, as we have seen, are present or recent membership in the Communist Party, participation in or contribution to the Communist movement, or "evidence that they [the applicants] are going abroad to engage in activities which will advance the Communist movement." In no instance has the Department actually presented evidence that proposed travel will in fact advance the Communist movement. The allegation that those who go over on legitimate errands might perhaps engage surreptitiously in illegitimate activities does not rise to the dignity of an argument. If it is a matter of conferring with dangerous men abroad, the mails are still open and functioning, and denial of the right to travel is pretty futile. If it is a matter of illegal activities, it is time enough to deal with those when they have occurred, or when there is evidence that they will shortly occur. No such danger has ever been cited.

The rule which the State Department has adopted, then, is not its official rule, but one that is informal, arbitrary, and subjective: particular travel "is not in the best interests of the United States." This remarkable phrase deserves far more attention than it has so far received. In the whole of our administrative history there is probably no more notorious example than this of the "endless audacity of elected persons."

Who has authorized the State Department to decide what is in the "best interests of the United States"? If the State Department can establish standards of the "best interests," cannot every other department do likewise, and will we not, then, have just the kind of official standard of conduct which has always characterized totalitarian countries?

What in fact is the standard of the "best interests"? If we are to conform to it we should, at least, know what it is. But we do not even know (nor does the State Department) what are these interests which we are supposed to serve by our travel overseas.

Is travel actually an instrument of foreign policy? Do those who travel do so in the best interests of the United States? If so, should they not be informed, in advance, that they have been chosen as instruments to advance the best interests of the United States and be given some guidance as to their conduct overseas?

"If you ask me, it goes a lot deeper than mere mechanics."

If those whose travel is not "in the best interests of the United States" are denied a passport, it follows with inescapable logic that those who are given a passport do in fact travel in the best interests of the United States. Is the State Department really ready to take on the responsibility of putting the stamp of its official approval on all who travel? This is a pretty tall order.

In denying a passport to one "left-wing" writer who proposed to write on land reforms in Italy, the State Department asserted that "nothing constructive" could be expected from the articles. If the State Department may refuse a passport to those whose work may not be constructive, it follows with inescapable logic that writers, artists, scholars, and scientists who are given passports are presumed to engage in work that the State Department regards as "constructive." Is the State Department really ready to endorse all the writing, scholarship, or art produced by those who are granted passports? That is a pretty tall order, too.

Does it ever occur to officials in the State Department that it might in fact be "in the best interests of the United States" to permit—nay encourage—criticism? Europeans are weary of official spokesmen who always defend governmental policy, and have learned to discount it. What really wins their interest is the spectacle of a nation permitting the utmost freedom of discussion and of criticism.

If the State Department may deprive an American of the basic right to travel on the esoteric ground that his travel is "not in the best interests of the United States," why may not the Justice Department deprive Americans of the exercise of free speech or free press or free assembly at home on the same ground?

These things should be clear:

It is not in the best interest of the United States to punish by administrative rulings what is not a crime and not subject to legal penalties, for this makes a travesty of justice.

It is not in the best interest of the United States to foster or to in-

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dulge the exercise of illegal authority by administrative bureaus.

It is not in the best interest of the United States to induce conformity or to silence criticism by administrative penalties, for our system of government can flourish only where there is unrestricted criticism.

It is not in the best interest of the United States to make travel—or travelers—an instrument of foreign policy, certainly not of the vagaries of State Department policy as ineptly interpreted by obscure officials.

It is not in the best interest of the United States to put up barriers to travel, or to the interchange of persons or of ideas of whatever character.

It is not in the best interest of the United States to confess to the world that we are afraid of what our own people may say about us, or to confess that we are so sensitive that we can't stand criticism or unfriendly discussion and that we seek to silence such discussion.

Finally, it is not in the interest of the United States to put up barriers to foreign visitors, to discourage scholars, journalists, scientists from coming over to this country and seeing for themselves what we are like; it is not in our best interest to confess that we are afraid of what they may say about us; it is not in our best interest to reveal that we have so little confidence in the virtue of our own people or the integrity of our system that we dare not expose them to criticism.

Almost twenty-five hundred years ago Pericles exulted in those things that accounted for the greatness of his beloved Athens:

> The gates of our city are flung open to the world. We practise no periodical deportations, nor do we prevent our visitors from observing or discovering what an enemy might usefully apply to his own purposes. For our trust is not in the devises of material equipment but in our own good spirits for battle.

What our State Department needs is more trust in the good spirits of our people. Its current policy towards travel—both by Americans and by foreigners—is a vote of no confidence in the intelligence and integrity of our people. It is unworthy of the State Department to avow such a policy; it is unworthy of the American people to tolerate such an avowal.

—HENRY STEELE COMMAGER.

LITERARY I.Q. ANSWERS

Column Two should read: 13, 7, 10, 14, 15, 16, 9, 4, 1, 3, 2, 5, 6, 8, 11, 17, 12.

Fine Arts

Continued from page 23

to Frank Lloyd Wright by quoting from his "The Sovereignty of the Individual" in 1910:

> The true basis for any serious study of the art of architecture still lies in those indigenous more humble buildings everywhere that are to architecture what folklore is to literature or folk song to music and with which academic architects were seldom concerned. These many folk structures are of the soil, natural. Though often slight, their virtue is intimately related to environment and to the heart-life of the people. Functions are usually truthfully conceived and rendered invariably with natural feeling. Results are often beautiful and always instructive.

In fact, the book is a pictorial report of the type of architecture Frank Lloyd Wright describes. The author has travelled throughout the New England states, Mexico, Haiti, and many European regions along many unbeaten paths.

Many of her discoveries are fascinating, giving provocative insights into the social history of the Americas from 1600 on, and showing how the early builders adopted their varying heritages for their shelters, homes, churches, barns, mills, and other structures in the new untamed lands. Some of the photographs are remarkable because they display the common sense employed in the choice of local materials often producing handsome folk architecture that is vital and strong.

Part One of the book is rich with intelligent observations on origins, reasons, and philosophy underlying the "Native Genius in Anonymous Architecture." The author's opinions about present architecture are less original or interesting—especially because she feels called upon to draw inferences and comparisons from the "folklore" or "vernacular" architecture she portrays. Our present times are far too complicated to be compared with the primitive, though often original, buildings of the past.

It is sufficient to point out, as she does, the strength and vitality of historic folk architecture. Indeed, these are virtues that all architecture—past, present, and future—should contain. However, it would be romantic if the needs of today and the technological means of building were to be reinterpreted in terms of architectural expressions similar to the ones in this album.

The book is highly recommended to everybody interested in the history and folklore of architecture. One must wish that the author continue her search for many more handsome examples of such vital anonymous architecture, thereby enriching our delight and knowledge of the little-known accomplishments of gifted though naive builders.

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Boon for Bookmen

By ROLLENE WATERMAN

FOR writers, researchers, editors, librarians, booksellers, as well as everyone who has interests in books that fall off the beaten track, the publication this month by R. R. Bowker of **"Subject Guide to Books in Print"** is a major event. This important new reference book, priced at $17.50, is weighted (six and a half pounds) with 91,000 titles of books currently available from 861 publishers, intercalated with 22,000 classification headings, and 28,000 "see also" and "refer to" cross-references. From ACTH ("see Cortisone") to Zwinglianism ("see Calvinism"), the Subject Guide is virtually a one-volume card catalogue.

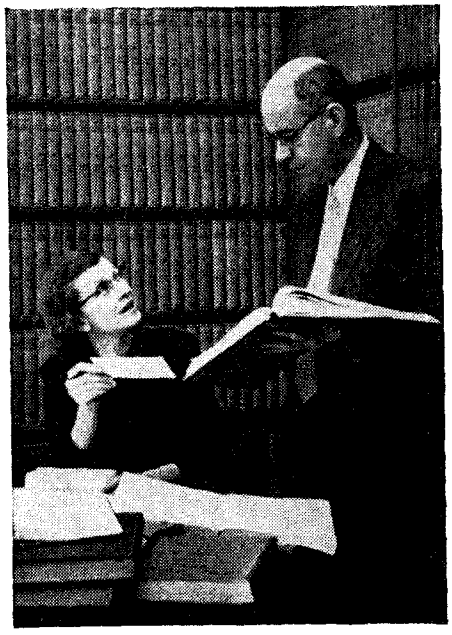
The task of preparing the Guide was Herculean but, for Bowers, not insurmountable. Past publishing experience with the "Publishers' Trade List Annual," a 6,000 page compilation of trade catalogues, and "Books in Print," the weighty title-and-author index, has taken Bowker editors as often into the library as into editorial offices. During the past summer at Franklin and Marshall College in Lancaster, Pennsylvania, chief editor Herbert B. Anstaett, F&M librarian, with Mrs. Sarah L. Prakken, Latin teacher and busy mother of four children, a score of professors, librarians, and graduate students alphabetized, filed, categorized, checked, and rechecked the listings.

SG's basic plan is relatively simple. An IBM-typed card was made for each entry in "Books in Print," which was then checked against the appropriate Library of Congress classifications. Keeping the book down to a usable size meant paring away excessive headings. Readers seeking information about "demythologization" will have to refer to the Library of Congress files; it is one of the many headings with multiple cross-references but for which there are few available books that had to be discarded. Further pruning had to be done on too fastidious cross-references. The Library of Congress lists a psychological study of a chimpanzee at Yale under three headings: psychology, chimpanzee, and Yale. The more austere "SG" editors felt it best to eliminate the last reference.

The need to classify books not yet published caused innumerable editorial headaches. Publishers were requested to send tables of contents or summaries of their forthcoming books for appropriate classification. Some publishers responded by sending the whole book with the advice, "if you want to know what's in it, read it." Not the least of the editorial problems was one of updating the Library of Congress headings. Serpents became snakes, spectacles into eyeglasses, Spanish America to Latin America, and elocution to public speaking. The SG, oriented to the present post-Cousteau period, streamlined its "diving" entries by including a new heading, "Scuba," which to snorkel fanciers means self-contained underwater breathing apparatus.

The classification finished, the cards were mounted, shingle-fashion, onto a flat board, and given a final rereading by the editors. A photograph was taken of the mounting board, and this in turn converted into an offset plate. At any time during the entire process, revision could be made easily and quickly on any of the 400,000 cards.

THE SUBJECT GUIDE will be a boon to busy booksellers and harassed librarians. Daniel Melcher, general manager of R. R. Bowker and supervisor of the SG project, calls it "a self-service reference book."



Sarah Prakken and Herbert Anstaett—"alphabetized, filed, categorized, checked."

Some subjects for the book browser: Occult Science with seventy-one books listed, fifteen cross-references including conjuring, and crystal-gazing; Marilyn Monroe, one book; Truth, cross-references to Agnosticism and Necessity; Space Flight and Interplanetary Voyages; Selling by Telephone; Flying Saucers, Xylography.

The Criminal Record

The Saturday Review's Guide to Detective Fact and Fiction

Title and Author	Crime, Place, and Sleuth	Summing Up	Verdict
"THIS WEEK'S" STORIES OF MYSTERY AND SUSPENSE *Stewart Beach, ed.* (Random: $3)	30 yarns, averaging 10 pp. each, by 30 name-writers of whom many rarely enter detection field; Alfred Hitchcock introduces.	Excellent variety in every department; editor appends hints on writing, good capsule accounts of authors (Yanks, British).	Pro job all the way.
THE GRACIOUS LILY AFFAIR *Van Wyck Mason* (Doubleday: $3.75)	Col. Hugh North, US Intelligence ace, vacations in Bermuda, but plane crash, assorted corpses ,and missing documents spoil fun.	Scene shifts to Hong Kong in mid-career; skin-diving performed; many languages quoted; US Navy also takes a hand.	Orthodox spy job.
END OF THE LINE *Bert and Dolores Hitchens* (Crime Club: $2.95)	So. Cal. rr. dicks, oddly sorted pair, try to clean up mystery of fatal six-year-old wreck; succeed in so doing.	Nice air of authenticity characterizes well-told tale in which interplay of personalities is nicely brought out.	High priority.
THE FULL STOP *Gilroy Mitcham* (Roy: 2.75)	Nick Marshall, London eye, hits trail after partner's murder; other corpses develop; Yarders have to be shown.	Many cigarettes pressed out and hearts a-flutter; regular cops pretty sappy; petroleum consumption high; pace variable.	All corn and a yard wide.
GREAT WORLD MYSTERIES *Eric Frank Russell* (Roy: $3.75)	Eleven historical puzzles (*Mary Celeste* to flying saucers) presented as narratives, then possible solutions discussed.	History-repeats-itself theme nicely stressed; some criminal cases included; handling intelligent but sketchy. —SERGEANT CUFF.	As noted.

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***SR*'s Annual Business Issue**

HELP

IT SEEMS a pity that CBS-TV could not have made an exception to the rule and permitted Don Murray the actor (following his recent appearance on "Playhouse 90") to make an appeal for funds which would advance the work of the Homeless European Land Program (HELP). The network's position is that many noted performers have favorite charity campaigns which they would like to publicize on the air and that one break in its policy of prohibiting such plugs would open the dike to promiscuous special pleading. The general rule is in the public interest, no doubt: the strong odor of press agentry may often be detected in the public service postures of Hollywood stars. Don Murray's case, however, is unique. His is no second-hand, self-serving association with altruistic enterprise.

A conscientious objector during the Korean War, he served a prescribed term as an overseas relief worker in Germany and Italy for the Church of the Brethren, and when his period of duty ended he stayed an additional six months on a voluntary basis. Stonemason, bricklayer, clinic operator, in turn, he was, at the end, recreation director for a D.P. camp at Naples. Here he gathered the knowledge and the emotional impressions of life among Europe's refugees from Communist governments which he drew upon in writing the basic draft for his television drama "For I Have Loved Strangers." The result added up to TV entertainment with a rare resonance of actuality and sensitive insight into the characters and actions of homeless refugees without hope. The plot recounted the pathetic love story of a young American recreation director in a D. P. camp and a pretty Slav heroine who has known nothing but escapee camps and their existence of despair since she was a child of seven.

In the end the boy marries the girl, but he cannot get her out of Italy because she has no papers for immigration. Without funds, unable to get a work permit, the young American is degraded to theft and the amoral refugee code of survival in order to keep his wife from starving. The needed papers finally come through, but it is discovered that the girl has TB—a common disease in the camps—and she dies. The husband dedicates himself to finding a place of home and freedom for the refugees. The play's ending made episodic and faulty drama, much too contrived and obviously intended as propaganda. But accompanyng the love story was a second story—of real tragic quality—involving the refugees themselves. These were pictured with one overwhelming dream—emigration to the United States. With the connivance of an Italian camp worker in charge of files, a tubercular refugee manages to switch his X-ray chest photograph with that of a healthy D. P. The sick man is granted a visa and the healthy man commits suicide when he is refused. When the deception is revealed the camp director (an Englishman) deliberately turns his back while the refugees themselves take violent revenge upon the guilty man who has symbolically violated their common hope. It is almost impossible to do scenes of physical violence convincingly on live TV and this performance suffered characteristically. But the profound, essential spiritual demoralization of D. P. camp life which victimized both betrayed and betrayer alike was illuminated in depth.

Don Murray's "true experience" deepened his portrayal of the recreation director. With customary TV timidity the producers made him a professional football player stranded in Europe rather than a relief worker (sainthood presumably is embarrassing to the American ethos). His wife, Hope Lange, played the refugee girl with warmth and tenderness.

There are still 45,000 refugees in barbed-wire camps in Western Europe. Don Murray and his wife have set up a program to give them freedom, a place and a purpose. HELP has the support of the United Nations, the Italian Government, the U. S. Escapee Program, and voluntary organizations and individuals of many faiths. The young actor and his wife are reported to have contributed their total earnings from "For I Have Loved Strangers" ($20,000) to the work, in addition to their continuing support. Hedda Hopper, who hosted the "Playhouse 90" program, read a brief, ambiguous letter from Vice President Richard M. Nixon commending Don Murray's project, which he did not even mention by name. Presumably this was the best CBS could do in the light of its rule. For the viewers (or readers) who may be more interested, checks made out to Brethren Service Commission, 22 South State Street, Elgin, Illinois will be gratefully received by HELP. —ROBERT LEWIS SHAYON.

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KINGSLEY DOUBLE-CROSTIC NO. 1242

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. What journeys end in, according to Shakespeare.	185 152 114 78 176 51
B. Suggested indirectly.	155 50 100 124 119 169
C. English mathematician, inventor of trigonometric abbreviations, signs of multiplication, division, etc. (1575-1660).	153 68 109 83 146 81 6 123
D. Genus of devilfish; blanket for a mule.	98 121 184 133 76
E. Medical term for loss of vital powers from disease.	74 17 138 162 110 28 161
F. Brightness; splendor.	129 144 57 95 71
G. Strange name for the peanut (2 wds.).	115 173 178 151 23 4 179 61 132
H. Celestial visitor of a sort comparatively common during 1957.	107 139 39 165 62
I. Style of hitting a tennis ball; of sewing; in mining, of doing from below upward.	90 164 170 56 177 97 41 75
J. Nagging, quarrelsome, peevish.	1 118 180 128 35 101 157 137
K. What Shakespeare called a throstle.	158 36 91 142 172 26
L. Radio message.	88 106 134 141 103 48 9 113
M. Turkish village whose name was adopted as a surname by Kemal's chief of staff.	19 69 63 7 59

DEFINITIONS	WORDS
N. Many women lieutenants in the armed forces.	168 135 127 79 149 182
O. Historic street in New York City which has quite changed its character.	64 130 46 40 171 45
P. Fan.	163 14 136 32 140 112 80 15 85 82
Q. Author of "Treder Horn," 1927.	175 27 92 99 31
R. Pizarro's lieutenant who explored the Amazon from Andes to Atlantic, 1541.	147 166 65 8 21 29 16 37
S. Abounding in gorse and furze; the gentle cry of a horse.	73 5 156 10 102 117
T. Movement of free-swimming organisms to or away from a source of stimulation; man's artificial means of similar transportation.	2 33 96 108 94
U. Kind of woolen fabric, used for suitings.	105 86 60 52 43 126 111
V. Vividly expressive or revealing.	54 20 67 58 167 183 87 38
W. Glimpse; colloquially, anything in large quantity (3 wds.).	120 22 11 125 25 72 66 55 150
X. Instrument for measuring evaporating power of air.	93 12 154 159 24 3 89 84 30
Y. First earl of Dufor (1863-1945; 2 wds.).	174 34 13 77 70 143 44 116 160 148 47
Z. Vicenary.	104 18 181 131 145 122 49 42 53

							1 J	2 T	3 X	4 G	5 S	6 C	7 M		8 R	9 L	10 S							
11 W	12 X	13 Y	14 P		15 P	16 R	17 E		18 Z	19 M	20 V	21 R	22 W	23 G	24 X									
25 W	26 K	27 Q		28 E	29 R	30 X	31 Q	32 P	33 T	34 Y		35 J	36 K	37 R	38 V									
39 H	40 O	41 I		42 Z	43 U	44 Y	45 O		46 O	47 Y	48 L	49 Z		50 B	51 A									
52 U	53 Z	54 V	55 W	56 I		57 F	58 V	59 M	60 U	61 G		62 H	63 M		64 O	65 R								
	66 W	67 V	68 C	69 M	70 Y		71 F	72 W	73 S	74 E	75 I	76 D	77 Y	78 A		79 N								
80 P	81 C		82 P	83 C	84 X		85 P	86 U	87 V	88 L	89 X	90 I	91 K		92 Q	93 X								
94 T		95 F	96 T	97 I	98 D	99 Q	100 B	101 J	102 S	103 L		104 Z	105 U	106 L		107 H								
108 T	109 C	110 E	111 U	112 P		113 L	114 A		115 G	116 Y	117 S		118 J	119 B		120 W								
121 D	122 Z	123 C		124 B	125 W	126 U	127 N	128 J	129 F		130 O	131 Z	132 G		133 D	134 L								
135 N	136 P	137 J		138 E	139 H	140 P		141 L	142 K	143 Y	144 F	145 Z		146 C	147 R									
148 Y	149 N	150 W		151 G	152 A	153 C	154 X		155 B	156 S	157 J	158 K	159 X	160 Y	161 E									
162 E	163 P	164 I	165 H	166 R		167 V	168 N	169 B	170 I	171 O	172 K	173 G	174 Y	175 Q		176 A								
177 I	178 G		179 G	180 J	181 Z	182 N	183 V	184 D	185 A															

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

Solution of last week's Double-Crostic will be found on page 9 of this issue.

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Capricorn

La Scala Opera

By Love Possessed might also be the title of this great last opera of Puccini, set in the legendary Imperial City of Peking. **AMOR** is the subject, the secret, the solution . . . The icy Princess Turandot, melted by love: MARIA MENEGHINI CALLAS. The tender slave girl Liù, who dies for love: ELISABETH SCHWARZKOPF. The Unknown Prince, who dares all for love: EUGENIO FERNANDI . . . The conductor, TULLIO SERAFIN, who has had a life-long *Affaire de Coeur* with Grand Grand Opera.
3 records **Angel Album 3571 C/L (35558-59-60)**
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MID-MONTH RECORDINGS

Kerouac's "Beat Generation"

By RALPH GLEASON, *Editor of the* San Francisco Chronicle's *Rhythm Section, and the forthcoming anthology "Jam Session" (Putnam).*

> "As he was the illegitimate son of the Lost Generation, the Hipster was really *nowhere*. And, just as amputees often seem to localize their strongest sensations in the *missing* limb, so the Hipster longed, from the very beginning, to be *somewhere*. He was like a beetle on its back; his life was a struggle to get *straight*. But the law of human gravity kept him overthrown, because he was always of the minority—opposed in race or feeling to those who owned the machinery of recognition."—Anatole Broyard, "Portrait of the Hipster" (*Partisan Review*, June, 1948).

THE central character in Jack Kerouac's "On the Road" (*SR* Sept. 7) is no hipster, even if the literary critics may call him one. That is, he is no hipster in the jazz musician sense. But he is a hipster in the Broyardian sense of trying to get somewhere. His motivation is the same and it carries with it the identification with jazz. The entire book is, on more than one level, the account of postwar youth trying madly to get somewhere, somehow.

And despite the fact that there is actually very little about jazz in this book—and where there is, it is usually a reflection of the European critical view of entrenched primitivism (*i.e.*, crow-jim)—it is still a jazz novel in that it reflects, immediately and vividly, to those who have been stricken with the jazz virus, a knowledge and expression of their own struggle to get straight, like Mr. Broyard's beetle.

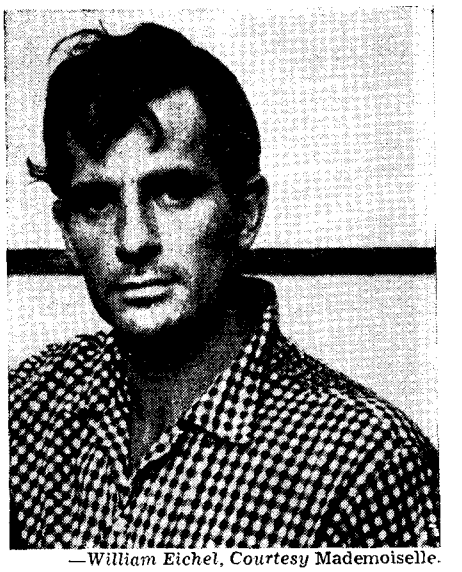
We have had jazz novels before, just as we have had a jazz generation. And, now that jazz is known to be something more than Paul Whiteman playing "San," it may be time to realize that the jazz generation of the Twenties, and the expression of its culture by F. Scott Fitzgerald, had as little to do with jazz as, indeed, did Paul Whiteman.

Kerouac's situation is different. He is of a generation that has willingly acknowledged jazz as its voice, that identifies itself with jazz. In an early passage of "On the Road" Kerouac refers to "that sound in the night which bop has come to represent for all of us." This is the whole point. Faced with a society which he considers has rejected him (and the fact that he believes this makes it real, if not a fact), the young intellectual has come to identify himself in a great degree with jazz music because this is also the position of the jazz artist. It has aspects of a cult, to be sure. But it also has something much more than that. It has a culture. Put him down anywhere and the jazz fan finds himself at home as soon as he finds the inevitable brother jazz fan. (EDITOR'S NOTE: Kerouac's debut as a night-club "reader" to jazz in the background left him somewhat bereft of "brothers" during his year-end appearances at the Village Vanguard in New York's Greenwich Village.)

Kerouac writes from this point of view. His book assumes a knowledge of the language and litany of jazz. He is able, through adroit use of the jazz slang, to express ideas and situations which, if depicted in ordinary English prose, would raise the temperature in Boston and have him swung from the Golden Gate. But there is no profanity in the ordinary sense in this book. Instead there is the explicit, vivid vocabulary of jazz.

And since jazz has been, of necessity, a strong-limbed survivor of the Tenderloin, it has the clannishness, the in-group feeling and the special atmosphere of the underworld. Jazzmen—and some jazz fans—are in the underworld, though not of it, and come to think of themselves as outside society in the way many youths think they are. In addition, the jazz musician is homeless, in the ordinary sense. His life is a constant, roaring drag race from city to city, from one smoky night club to the same scene in another setting, alleviated occasionally by a concert's clean air and now and then celebrating the truth of his existence in the fertility rite of the jam session. As Jack Teagarden sings, "I started up to see Bud Freeman but I lost my way, and I thought for a minute I was on the road for MCA."

Even though Kerouac himself—and many of his admirers—speaks of "the beat generation," this is not true. To be beat means to be "beat to the socks," down and out, discouraged and without hope. And not once in "On the Road," no matter how sordid the situation nor how miserable the people, is there no hope. That is the great thing about Kerouac's book and, incidentally, this generation. They swing. And this, in the words of Father Kennard, a Catholic commentator on jazz, means to affirm. Kerouac himself points out (through the medium of his autobiographical character and narrator, Sal Paradise), "All my New York friends were in the negative, nightmarish position of putting down society—this can't go on all the time—all this franticness and jumping around. We've got to go someplace, find something."



—*William Eichel, Courtesy* Mademoiselle.

Kerouac—"Holyboy road, madman road . . ."

Be somewhere, in other words.

LATER in the book Kerouac asks, "What's your road, man? Holyboy road, madman road, rainbow road . . . it's an anywhere road for anybody, anyhow." And, unlike a member of a generation that is really beat, Kerouac leaves you with no feeling of despair, but rather of exaltation.

This is really the quality we get from jazz, even from the lowest of low-down blues. Ellington's lyric "The saddest tale on land or sea is the tale they told when they told the truth on me" has exaltation in it. And "On the Road" certainly has. Locked in the perpetual struggle against the formality of what has been accepted (just as jazz is struggling for its own tradition) the postwar generation can be "cool" or "beat" or whatever you want to call it. But it is only a passing stage. Like the character in Bernard Wolfe's "The Late Risers" who says, "Don't be fooled. I'm really not cool. I just don't know what else to be," the jazz generation is marking time, being cool, waiting, disengaged, if you must, looking for somewhere to be. Meanwhile, writers like Kerouac and music like jazz are its voice.

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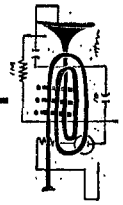

PRO AND CONDON

The Newport "News" of 1957

TO SOME of the directors of the jazz festival held at Newport, Rhode Island, last July, the world of jazz was a huge supermarket which they ranged like maurauding tots, pulling down boxes of candy, tins of pickled fish, packages of red meat and hunks of ripened cheese, heeding neither the Manager—the promoter they hired as musical director—nor their doting and affectionate Mommy, the vast and generally tasteless public. The critics deplored the irresponsible mixture these children hurled into the huge hamper of Freebody Park, and so (it may be presumed) did some of their fellow directors. Nevertheless, the festival was a success from an emotional, if not a musical, standpoint. Egos were exerted, fears and anxieties were brought into the open, old hidden jealousies were examined and found valuable, friendships were renewed, liquor was consumed by the vatful, and between times there was some music heard. There even were a few apologies on the dreadful night it finally ended.

After more than six months, in which most wounds have healed, it is now possible to pay some attention to the music, for the man who had a good deal to do with making the festival a reality, Norman Granz, has issued fourteen twelve-inch long-playing records which were taped in the debris. Granz, amid some growls from other recording company executives, put up a reported $40,000 for the exclusive record rights to the festival, which is a nonprofit proposition and therefore needs some kind of financing.

Granz's Newport package of twenty-eight sides features most, but not all, of the artists in approximately the order in which they appeared. He has chosen to retain the spoken introductions of Willis Conover, which are earnest but overlong, and not precisely the personification of sprightliness: As we were listening to these records, an experience almost as enervating as attending the festival in person, the musician half of our team exclaimed, "One of the reasons these records are long-playing is Conover's lead-ins . . . Think what might have happened if he'd been playing an instrument." Conover's sincerity and knowledge of jazz can't be questioned, but jazz in the main is joyous music, and it's too bad he couldn't have relaxed a bit. The same charge may be leveled against Bill Simon's sleeve notes. They are almost totally humorless. Liner comments need not be Jamesian, God knows, but they ought not to be Billboardian.

The Verve package does not cover the entire program, as mentioned above. Several artists who worked at Newport are not heard for various reasons, mainly contractual ones. Granz has admitted that he was not able to negotiate successfully for some with the companies that "own" them, and that he simply did not wish to present others.

THE first night of the do was billed as a tribute to Louis Armstrong on his birthday (appropriately enough, America's foremost jazz ambassador was born on the Fourth of July). It developed into a sorry, confusing shambles onstage, but before that happened Louis had surprised everyone, including his handler, by playing the self-same numbers he had played the year before and which were already available on other labels. Dave Brubeck also is missing from these sides, and while neither of us feels that Brubeck is anything but a man who should have remained in Darius Milhaud's classroom, many jazz lovers like him—*love* him— and it's a shame that he could not have been included. We can well endure the absence of Sarah Vaughan (both of us feel strongly that she should be discouraged from singing in public), and we wildly applaud the fact that Chris Conner is not among those present, but it would have been nice to hear George Shearing, Carmen MacCrae, the Clara Ward Gospel Singers, and that astonishing band of teen-agers from Farmingdale High School, Long Island. To Granz's credit, his most laudable omission was the curious appearance of Eartha Kitt.

To come at last to the records, which, incidentally, are fairly well recorded, working conditions considered, the list is as follows:

George Lewis and Turk Murphy (Verve MGV 8232). A study in contrast between the old and new. George and his friends (Joe Robichaux, piano; Alcide "Slow Drag" Pavageau, bass; Bob Thomas, trombone, and others) are original New Orleans players, and have been around so long that, as we once noted elsewhere, they have to be given tremendous credit for being able to walk. Turk is one of the leaders of the New Orleans-revival school. Lewis's band has more

The Drinkard Singers—"inflaming music from the roots of jazz."

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vigor and swing; the Murphyites sound stiff and ill at ease, and that up-and-down, Pogo-stick rhythm section doesn't help. It was lucky for Turk that he and George were not programmed on the same night. Turk sounds imitative. But then, who didn't begin by imitating somebody?

Red Allen, Kid Ory, and Jack Teagarden (with J. C. Higginbotham, Buster Bailey, and Cozy Cole) (Verve MGV 8233). A jam session such as one can hear any afternoon or evening at The Met, which is what musicians call a New York saloon named The Metropole. These boys are all old hands, and they are playing, not too tastefully, to please the crowd. Red Allen reverted for the night to his old uproarious, screaming style, which had the effect of making the others blow louder. The three trombonists were in good shape, especially when they chased each other in "High Society." Simon's notes call this "a three-'bone blast." The whole thing is a blast.

Ella Fitzgerald and Billie Holiday (Verve MGV 8234). Billie was not at her best at Newport (Simon says she was "having some amorous altercations," whatever that means). She sang songs she had done before—"My Man," "Lover, Come Back to Me," etc. Ella was at her worst. Ella's worst occurs when she forgets she is a singer and tries to be an entertainer, doing shooby-dooby imitations of pseudo-singers like Vaughan, and trying to sound like Louis. It is hard to believe that this Ella is the same one who has been singing so well lately.

The Teddy Wilson Trio and Gerry Mulligan Quartet (Verve MGV 8235). One of the best sides. The trio swings on "Airmail Special," "I Got Rhythm," and two others; Mulligan joins them with his baritone on "Sweet Georgia Brown." Then he leads his own bunch, which features Bob Brookmeyer (not a major talent, in our view) on his theme, "Utter Chaos," and "My Funny Valentine." We are in disagreement on the subject of Mulligan. G. believes he is one of the authentic geniuses of modern jazz; Condon loathes his work, but admits he sounds good here.

Toshiko and The Leon Sash Quartet (Verve MGV 8236). We can neither see nor hear Toshiko; she plays piano badly, we think. We are Leon Sash fans. He is the first man ever to make the accordion sound civilized. Eespecially great on "Blue Lou."

Eddie Costa with Rolf Kuhn and Dick Johnson. Mat Mathews and Don Elliott (Verve MGV 8237). Costa's piano is highly regarded, except by us. Mat Mathews does with the accordion what all others (except Sash) do—nothing. Elliott is too versatile to be human. This one can be skipped.

The Gigi Gryce-Donald Byrd Jazz Laboratory and The Cecil Taylor Quartet (Verve MGV 8238). Two of the best of the modern jazz groups prove that modern can swing hard. Gryce-Byrd's group is the easier on the ears.

The Oscar Peterson Trio, with Roy Eldridge, Sonny Stitt and Jo Jones (MGV 8239). This amounts to one of those Jazz at the Philharmonic sessions which pay Granz's rent. Eldridge and Stitt in good form.

The Coleman Hawkins, Roy Eldridge, Pete Brown, Jo Jones All-Stars (Verve MGV 8240). Another jameroo. Fine solos by Roy on "Embraceable You" and The Hawk on "Moonglow." Good to hear Pete Brown again.

Ruby Braff Octet with Pee Wee Russell and Bobby Henderson (Verve MGV 8241). This, one of the most exciting of the instrumental groups at the festival, somehow doesn't come through on record as it did in person. Both Ruby and Pee Wee are superb, the rhythm section is unusual, but a wallop is lacking. Still, it's one of the best sides. The same cannot be said for Bobby Henderson's half. He's a good, but undistinguished, pianist in the Fats Waller tradition.

Dizzy Gillespie (MGV 8242). The big band—raucous, on "Manteca" (a mambo); lyric and melodic on "I Remember Clifford." It was hoped that Dizzy's set would generate the same kind of mass demonstration that occurred during Duke Ellington's stint at Newport in 1956. Diz tried, but nothing happened. Still, the band played well.

Count Basie with Jimmy Rushing, Lester Young, Jo Jones, Illinois Jacquet, and Roy Eldridge (Verve MGV 8243). The soloists were so-so; but the reunion of Jimmy Rushing with the Basie band, the best of the big ones, was one of the high points of the festival.

Count Basie with Joe Williams. Dizzy Gillespie and Mary Lou Williams (Verve MGV 8244). Williams, one of the real singers alive, unfortunately does the same numbers he always sings; we are convinced he knows only about ten tunes. These have been recorded before. The Mary Lou Williams bands show that her absence from the piano has not hurt her work, which is marvelous.

Gospel Singing. The Drinkard Singers, The Back Home Choir (Verve MGV 8245). This is the best record, as the Gospel afternoon was the best part of the entire Newport program. After being assaulted on records by groups calling themselves The Four Notes, The Four Nuts, The Four Newts, etc., it is a privilege for us to hear a group like the Drinkards, and it will strike everyone else the same way. This is exciting, inflaming music from the roots of jazz—wonderful tone, unbelievable drive. The Drinkards have an edge, but the Back Home group is almost as thrilling. This is the only record we recommend unqualifiedly. It makes the whole festival worthwhile.

Norman Granz—"amid some growls."

So, there they are. Except for the last-named one, there isn't a first-rate record in the lot. Granz told us dispiritedly the other day that he expects to lose money on this set, and that is a safe statement. He has four other LPs he taped up there, but hesitates to put them out. However, there is one consolation for him. He is going to make some money on a girl who was at Newport and appeared not on the program but at parties when someone had the sense to ask her to sing. Her name is Blossom Dearie. Her new twelve-inch LP is called "Give Him the Ooh-La-La" (Verve MGV 2081). It is—we say flatly—the finest record by a relatively new female vocalist to come along in years. The Bloss (as her friends call her) sings and plays her own accompaniment on the piano (here she is aided by Ray Brown, bass; Herb Ellis, guitar, and Jo Jones, drums). She has a small, shy voice that can turn unexpectedly strong when she needs it; it is in some ways a child's voice, but it can sound quite mature at times—and it is always in tune, always in perfect taste. She reminds us a little of Mildred Bailey in the kind of nasal, bouncy quality she has.

Her forte is little-known items: the title song, plus "I Walk a Little Faster," "They Say It's Spring," "Try Your Wings," "Bang Goes the Drum," and others. Right now Blossom Dearie is the only new girl around worth listening to, and she is going to be regarded, ultimately, as one of the pros of all time.

—Richard Gehman and
Eddie Condon.

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Recordings Reports: Jazz LPs

PERFORMER, CONTENTS, DATA	REPORT
(The) "Anatomy of Improvisation." Dizzy Gillespie, Roy Eldridge, Johnny Hodges, Charlie Parker, Buddy de Franco, Lester Young, Coleman Hawkins, etc. A selection of records by Leonard Feather to complement "The Book of Jazz." Verve MGV 8230, $4.98.	This title is presumptuous and misleading. It is patently impossible to have an "Anatomy of Improvisation" on one LP, and without Louis, Duke, Count, Pee Wee, etc. However, it happens to be a good album. "Jessica's Day" with Diz is a stimulating head with marvelous work by "El Goatee." Confusion reigns on "Trumpet Blues" with Roy and Diz, and pandemonium is rampant on "Monogram" by Mr. de Franco. "Bloomdido" is a classic example of two musicians in complete harmony. A most enjoyable experience. Hodges is mature, mellow, and musically always artistic, thereby contributing the best music on this side. Hawk, too, sounds very good and is aided by the very talented Benny Green, on trombone. Any one of the many records Pres made with Basie would have highlighted his genius more than "The Opener." Parker's playing on this side is better than his playing on the record that Feather picked in this album to feature him. "Hallucination" is not the best example of Powell's work, although it is representative. "Blues for the Oldest Profession" by Teddy Wilson is one of the greatest piano solos I've ever heard.
"Basie in London." Verve MGV 8199, $4.98.	This is a live concert with a responsive audience that obviously gave the band a lift. It's very exciting to hear first-rate instrumentalists play in ensemble brilliantly. Freddie "Gibraltar" Green is the greatest of rhythm guitarists, Joe Newman plays well and is getting better all the time, while Count is absolutely incapable of lapses in either taste or time.
"Dizzy Gillespie in Greece." Verve MGV 8214, $4.98.	Who ever said that just because there are sixteen players in the band they should all play all the time someone isn't soloing? When an arranger relies merely upon his ability to write millions of notes and big-sounding chords, it can't help sounding like a Kenton production. I can't take an arrangement seriously that shows little or no understanding of Ellington, any more than a solo that doesn't in some way utilize the wisdom of Armstrong. Such work, in my estimation, will always show a lack of culture.
"Dizzy and Stuff Smith." Verve MGV 8214. $4.98. Dizzy Gillespie, trumpet; Stuff Smith, violin; Wynton Kelly, piano; Paul West, bass; J. C. Heard, drums.	The possibility of an interesting ensemble is here, but it comes out a very mysterious collection of sounds. "Lady, Be Good" features a vocal group called the Gordon Family. Their nice singing, and the sound around them, have a lot more to do with the world in which I live.
"Genius of Lionel Hampton." Verve MGV 8215, $4.98. (On the first two tracks Hamp is backed by Teddy Wilson and Krupa. The last track includes Hamp, Art Tatum, Buddy Rich, Harry Edison, Barney Kessel, and Red Callender.)	For some reason, the first two tracks sound kind of drowsy. On the first track the bassist, who should have been playing two, was playing in four, thereby forcing things into an unnatural groove. On some of the other tracks, such as "Only Have Eyes" and "Where or When?," the background is unsympathetic to Hamp and channels him into something other than the freedom necessary to jazz improvisation. On "God's Chillun," because of the up tempo, there was hardly time, fortunately, for anyone to stick in a Stravinsky excerpt. As a consequence, Hamp was allowed to perform with a bit more freedom. Finally, on "Thing Called Love," we hear what happens when a pianist of Tatum's stature decides that no one will solo but him. Bud Rich and Red Callender save this from being scrambled eggs. Harry Edison, who certainly deserves to be heard, had to give up on his own chorus and play background to Tatum. The only one who got through the selfish piano mess was Hamp, and he was superb.
"The Great Jazz Brass." RCA Camden CDL 383, $1.98. Featuring Louis Armstrong ("Rockin' Chair"), Bix Beiderbecke ("Barnacle Bill"), Buck Clayton ("Buckin' the Blues"), Z. Elman ("Bublitchki"), Lee Collins ("Tip Easy Blues"), H. James ("Peckin'"), T. Ladnier ("I Found a New Baby"), W. Manone ("Jumpy Nerves"), King Oliver ("New Orleans Shout"), M. Spanier ("DaDa Strain"), J. Teagarden ("That's a Serious Thing"), and Kai Winding with J. J. Johnson ("Lullaby of Birdland").	Not too long ago collectors would have considered it quite an achievement to have had any one among these records. Beiderbecke's drive and beautiful notes make this one of his gems. (Bud Freeman is heard playing what was then, and still is, revolutionary jazz tenor. Rarely have I heard Benny Goodman play with such inspiration.) Buck Clayton's love for "Pops" has helped him produce his own inimitable style. (The liner notes say something about a modern version of Louis. There was never anything dated about Armstrong at any time.) Lee Collins's record was made in 1929, yet it sounds fresher than the phony playing that is now in vogue. There is no shotgun wedding of improvisation and symphonic thefts. Jess Stacy's playing (when it can be heard) is a concert. If this is Harry James's arrangement, he is to be saluted. Due to his peculiar vibrato, James has always sounded better on up tempo tunes like this. J. J. Johnson and Kai Winding are two instrumentalists who have more technical facility than anyone needs in jazz. Because they play so well together and because such a combination was quite novel, I'm told they were very successful. This is an excellent example of their work. In Tommy Ladnier's group a very happy spirit prevails throughout. Ladnier, Bechet, and Duncan are all very refreshing. Wingy Manone was at his most, Sullivan at his happy norm.
"Here Come the Swinging Bands." Verve MGV 8207, $4.98.	And swinging they are. Basie unfailingly has exquisite taste and time, and Williams wails wonderfully. Some of the arrangements are very tastefully done by Nat Pierce, Quincy Jones, and Ralph Burns. Woody, I admire for his wisdom and strength as an organizer, as well as his talent. Gillespie displays his very schooled ear and complete control of a style only he can play. The star-stealer of the album is Roy Eldridge, whose playing with Krupa on "Let Me Off Uptown," is the work of a giant. As with every artist of stature, Eldridge never stops growing.
"Vic's Boston Story." Storyville Records STLP 920, $4.98. Tracks 1-4 and 7-10: Vic Dickenson, trombone; George Wein, piano; Jimmy Wodde, bass; Buzzy Drootin, drums. Tracks 5-6 and 11-12: Arvell Shaw, bass.	Some pianists lack proper sensitivity for chord balance, some for rhythm, some for dynamics. George Wein displays a lack of all three, to everyone's disadvantage. From the first bar to the last, it's obvious that Vic is engaged in a life-and-death struggle with George Wein, who handcuffed Vic instead of himself. It's a tribute to Vic's talent and love for melody that he's able to come through so very beautifully, both in his playing and singing. —Ruby Braff.

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The Jazz Creator as Performer

WHEN an art form has matured to a point at which a division of labor occurs between the creator and the performer (or re-creator) it offers both participants the security of total preoccupation. In most cases this division of labor assumes the form of the pen versus the platform, not an easy duality for the artist who marshals his total intellectual and psychological forces for one or the other. For one thing, the demands of these two roles are painfully antonymous. The imperatives of the pen lead a man to move within himself, to search out his creative energies within the silence of the study aloof from the immediacy of an audience. The platform allows no time for such contemplation, since the gnawing demand of the audience relentlessly drives the performer along his extroverted course.

In jazz this duality of roles is ever present, because the art form cannot and, by its nature will never, evolve the separate paths provided in other art forms. Jazz is by definition an improvising form, the only creative one left in the world today, and so by definition jazzmen have learned to live with these inexorable terms.

At this point let me qualify by saying that when I refer to the "creator" or the act of "creation," I am not referring to the casual creativity that typifies the performance of any jazzman. Rather I am referring to the deeper creation by which an artist forges a totally new concept, destroying in total or in part all previous concepts existing in relation to his instrument and the art form in general.

In jazz the conflicts of creator versus performer are both personal and social. In the personal area the problems of the jazzman are the same as those confronting any artist; socially the problem is twofold: first, the general problem of insecurity resulting from the lack of status still plaguing jazz; secondly, the specific problem of discrimination confronting all Negro performers in the field. This latter problem has diminished through the years but it still exists in sufficient measure to present a myriad of tiny extraneous irritations representing any degree of personal or social alienation.

Bix Beiderbecke is probably the first tragic figure to be documented in jazz folklore. Later the immortal

—Bill Gottlieb.

Monk "'wig' musician at his finest."

names of Jimmy Harrison, Bessie Smith, Fats Navarro, and Charlie Parker were added to the roster of personal tragedy which any art can ill afford.

However, the accumulative waste of discrimination and communication blackout seldom have reached such high tragedy. In general the Negro innovator has lived on to see his work paraphrased by white musicians while his lot has too often been personal obscurity and financial harassment. The following list may offer some evidence of the magnitude of this phenomenon (in the case of Goodman, his own brilliance as a performer enhanced considerably the solid qualities of Henderson's arrangements):

Innovator	*Popularizer*
Chick Webb	Gene Krupa
Roy Eldridge	Harry James
Fletcher Henderson	Benny Goodman
Jimmy Harrison	Jack Teagarden
Charlie Christian	Chuck Wayne
Bud Powell	George Shearing

The influence of such giants as Coleman Hawkins, Benny Carter, and Jimmy Blanton upon all succeeding tenor, alto, and bass men, respectively, is by now a commonplace.

In recent years the social mechanics of this enforced obscurity have radically changed although this problem of consolidating a new advance still plagues the jazz performer but now on a more personal level.

Important innovators such as Thelonious Monk, Miles Davis, and Lennie Tristano have failed to bring a maturing fulfillment to prescient beginnings started in the Forties. Musicians are now used to witnessing the unfulfilled innovator; they call these musicians "wigs." There is a story told of Monk's playing with a group: when it came time for Monk's chorus he simply stared at the keyboard for thirty-two bars. The drummer commented, "Now, did you hear that?" The bass player rejoined, "Hear what? He didn't do anything." "Yeah," answered the drummer, "but imagine what he was thinking!"

This is the "wig" musician at his finest moment. The wig musician sidesteps the problems of consistent performance by assuming the role of the legendary figure replete with personal semantics and a group of faithful followers constituting a cult. This solution to the conflict of creator-performer is not without its positive aspects and it does seem lavishly sincere. It is certainly preferable to the second solution—self-destruction.

Charlie Parker is the prototype of the self-destructive artist. As has been pointed out in a recent psychological study, Parker and Dylan Thomas shared a common fate of inexorable self-destruction. In Thomas's case the art form did not present the astringent performer levels that confronted Parker; to Parker creating and performing were a simultaneous act of expression.

An objective study of Parker's life reveals a man struggling against something Thomas never had to face —a major figure striving to bring status to an emerging art form beating against indifference and the immaturity of jazz and of himself.

A man deserves the fruit of his labor if only in spiritual peace, personal dignity, and a few of the creature comforts allotted to everyone. Of all the accolades bestowed by a lavish society upon its artists, minor and otherwise, there were none for Parker, to the end a lonely man.

Dizzy Gillespie represents the antithesis of the tragic figure. Diz "consolidated" his achievement personally and artistically. Self-popularizer

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par excellence, Diz has generally retained his original creative level despite sometimes lurid showmanship and nondescript bands. Such special cases as Louis Armstrong and Duke Ellington would have to be considered separately—the mature Armstrong essentially as an entertainer, Ellington as a writer-creator rather than an improvising musician.

Since 1945 illness has plagued the masterful Bud Powell (the final member of the trio of giants) preventing the "summing up" that any artist must do. George Shearing readily admits his indebtedness to Powell, as any jazz pianist since 1940 must do.

Horace Silver, ten years ago, established new levels of articulation in jazz piano that have spawned a mainstream school of pianism represented by such talents as Russ Freeman, Pete Jolly, John Williams, and Hampton Hawes. Despite this achievement Silver has little to show for his work except the respect of his fellow musicians. It would seem that the amorphous jazz audience is unwilling to accept the undiluted product of a first-rate talent. Why? Is jazz so specific and limited that it is unable to establish a broad emotional base for communication? Why do artists like Errol Garner and Dave Brubeck, using the vernacular of jazz, have such popular appeal? Neither of these men (especially Brubeck) enjoys the status in jazz that this popularity would suggest.

In all fairness it must be admitted that neither Garner nor Brubeck has paraphrased another artist; they are original and unique. However, they have built a personality cult along with padding their performance with non-jazz material. The mechanics of this kind of success are mysterious and probably fall in the area of motivational research rather than musicology.

Successful creator-popularizers like Oscar Peterson, Gerry Mulligan, Stan Getz, Lee Konitz, J. J. Johnson, and Max Roach have only been able to remain functioning performers by sacrificing the creative aspect of their work; many of these people seem caught in the coils of their own vernacular. Here is the same dichotomy; suggesting it is difficult if not impossible to have it both ways in jazz. The emerging performer tends to stylize and "set" his performance to insure a popular reaction, which in turn means more concerts, which means—etc.

Until the creator in jazz can continue to create in depth and be accepted by a large audience on his terms, jazz will continue to struggle for the status it so painfully needs.

—JOHN MEHEGAN.

MUSIC TO MY EARS

Week of Singers—Della Casa, Curtis-Verna, Jordan

RENATA TEBALDI'S temporary cessation of activity following her mother's death can hardly be construed as favorable to anyone, but it did permit those who had not heard Lisa della Casa's Town Hall recital because of the telecast of Poulenc's "Carmelites" on the same afternoon a second chance at Hunter College. This was originally a Tebaldi "date," assumed by the fine Swiss soprano as a service to her colleague.

It is conventional to say that opera singing and recital singing are different worlds. With Miss della Casa, however, they are borderline neighbors, to each of which she applies her finegrained, highly sensitized vocal art, her musical discipline and refinement of impulse. However, Miss della Casa has not yet made herself equal sovereign of both territories for the simple reason that she has not applied as much effort to lieder as she has to opera, nor has she had the benefit of as good guidance and coaching.

In a program devoted to Handel (an excerpt from "Giulio Cesare" sung in German), lieder of Schubert, Wolf, and Strauss, and "Per Pieta" from Mozart's "Cosi," Miss della Casa put too much of the burden on her lovely vocal quality, not enough on proper articulation of her texts, differentiation of moods, or projection of them to the audience. She makes, by vocal charm alone, an earfilling thing of "Du bist die Ruh' " but it is only a part of what she could do in a full utilization of her talents. It is clear to see that "An die Mond" or Wolf's "Fussreise" mean a good deal to her; it is more important that they mean as much to her audience, which is not presently true. Arpad Sandor's accompaniments were always well conceived, if sometimes faultily executed.

Two deviations from previous casting—one planned, the other impromptu—marked the latest "Don Giovanni" at the Metropolitan. In consequence, no doubt, of Lisa della Casa's appearance in recital (as noted above) in place of Renata Tebaldi, Lucine Amara took her place as Donna Elvira, and an indisposition of Eleanor Steber provided an opportunity for Mary Curtis-Verna to sing Donna Anna. Fortunately, all the other participants in the premiere of the Berman production under Karl Böhm's direction were once more reunited.

As it happens, both Miss Amara (who has been seen in her role before) and Miss Curtis-Verna (who has not) were in close to their best artistic form. For Curtis-Verna, particularly, this was an occasion for admiration. Relieved of the need to produce the amount of sound to match the Verdian demands in which she has previously been tested, she showed a strong sense of vocal line, commendable command of Mozartian style, and a middle-register quality that blended well with her ensemble associates.

Miss Amara showed a considerably stronger command of Elvira's music than in past years. The new costuming becomes her, and she has strong resources with which to meet the vocal challenge. If Miss Amara had as much command of facial expression and gesture as she has of vocal technique, she would be a vastly more effective performer than she is now.

THIS year's presentation of "Amahl and the Night Visitors" on Christmas Day via NBC-TV was perhaps the best in the series of eight. This was testimonial not alone to the enduring strength and expressiveness of Gian-Carlo Menotti's score and text, but also to the sustained excellence of the NBC Opera Company's effort and the enhancement of the color cast by the new settings by Otis Riggs.

Menotti's score has been fortunate in its interpreters from the day it came in the hand of the then all-but-unknown Thomas Schippers. This production struck me as notable for the excellence of the orchestral playing under Herbert Grossman, who is barely better known now than Schippers was then. If I interpreted correctly the response of the orchestra, he has an incisive sense of rhythm and a more than common kind of aural discrimination.

The setting by Riggs shows a more spacious hovel than before, the larger space intensifying the family's present poverty, suggesting house room (in more affluent days) for all sorts of animals they no longer owned. It, and Eugene Berman's fanciful costumes, looked fine on my color screen. In addition to the excellent Kirk Jordan as Amahl there should be thanks extended to Rosemary Kuhlmann (the Mother), Andrew McKinley, David Aiken, and Leon Lishner (the Three Kings) for renewing our belief that they, and "Amahl," are as good as we remembered them to be from last year.

—IRVING KOLODIN.

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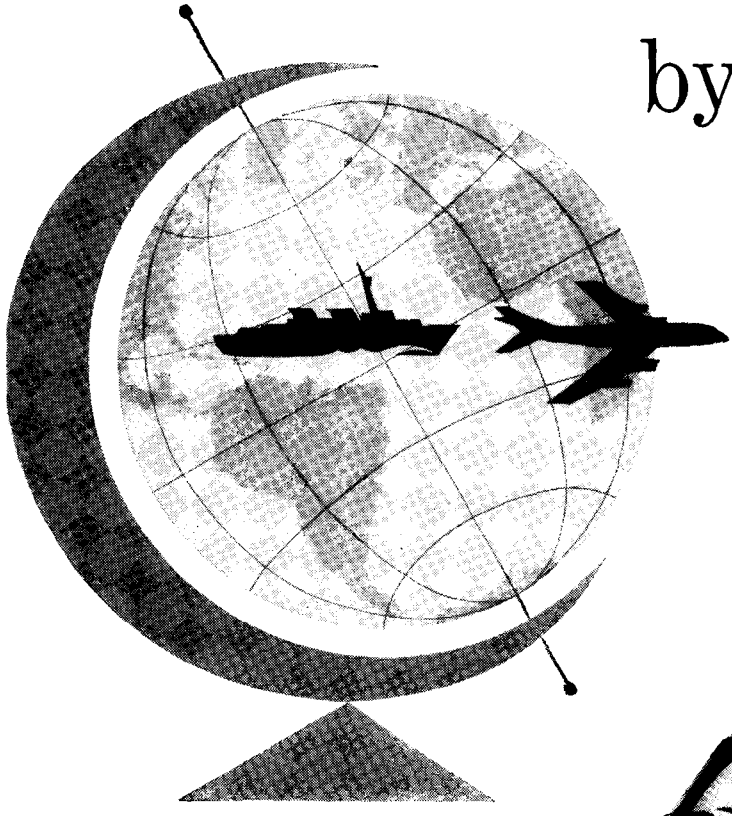

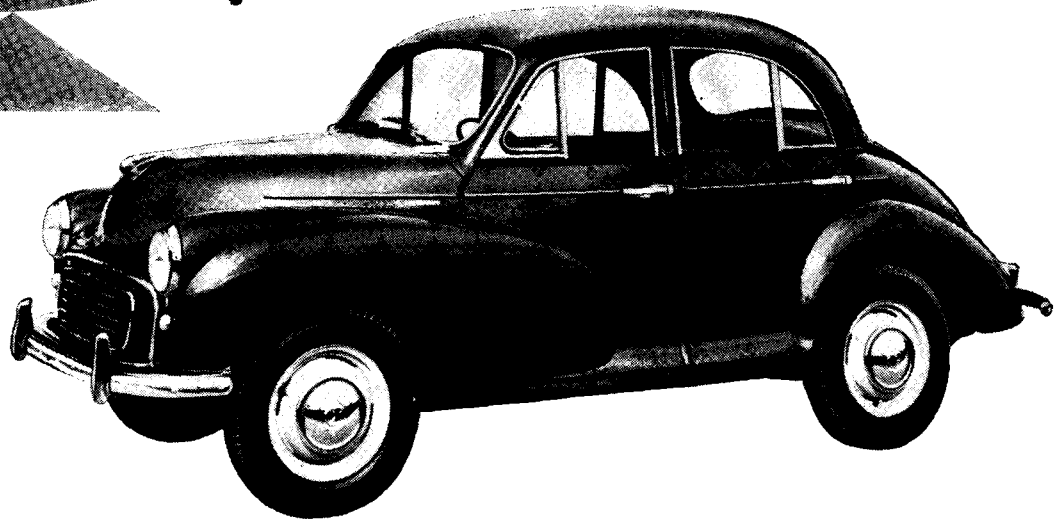

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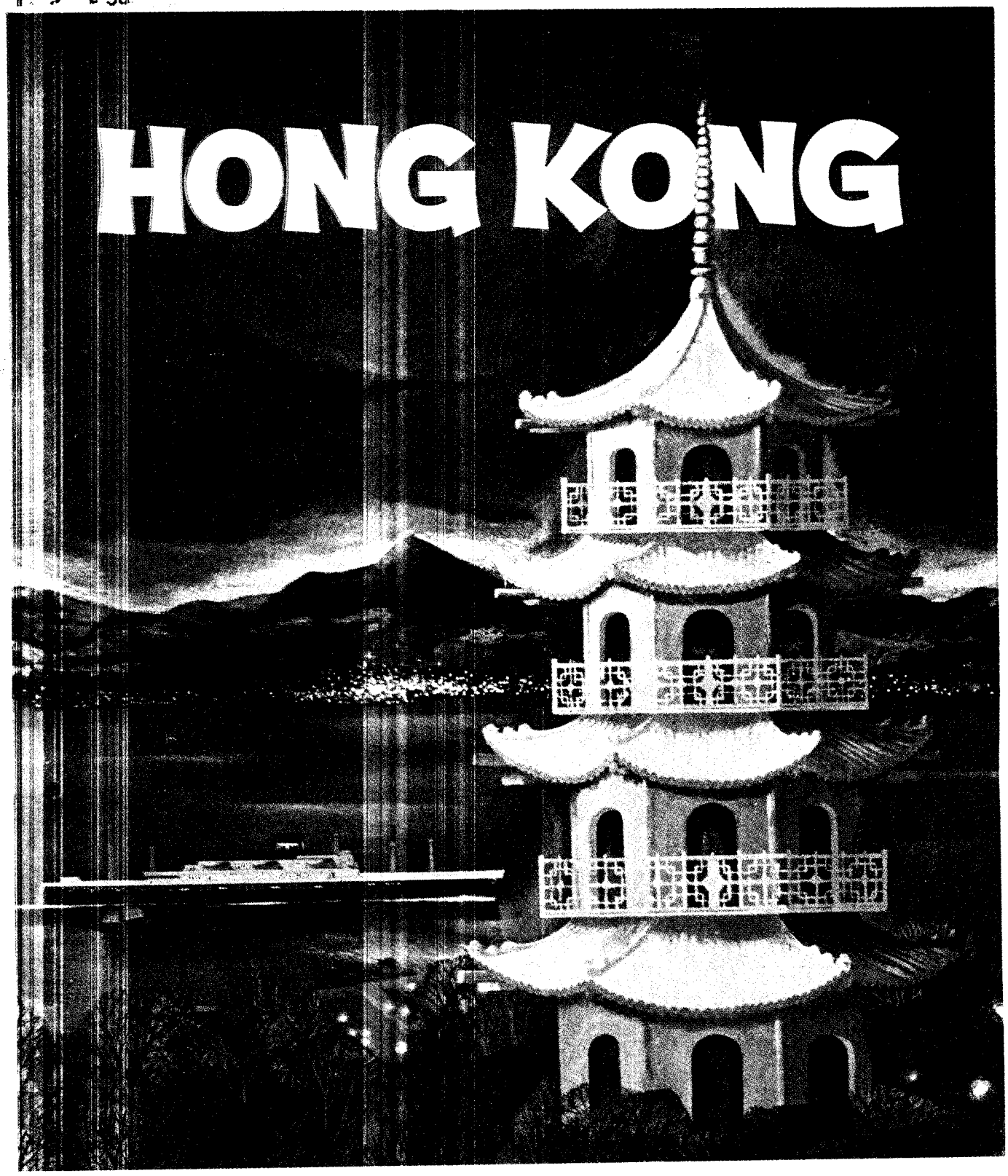

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